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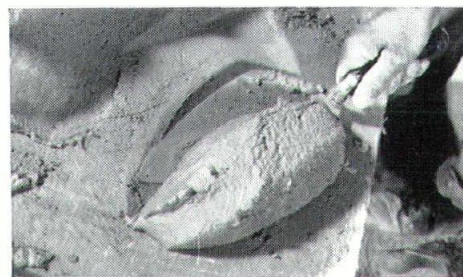
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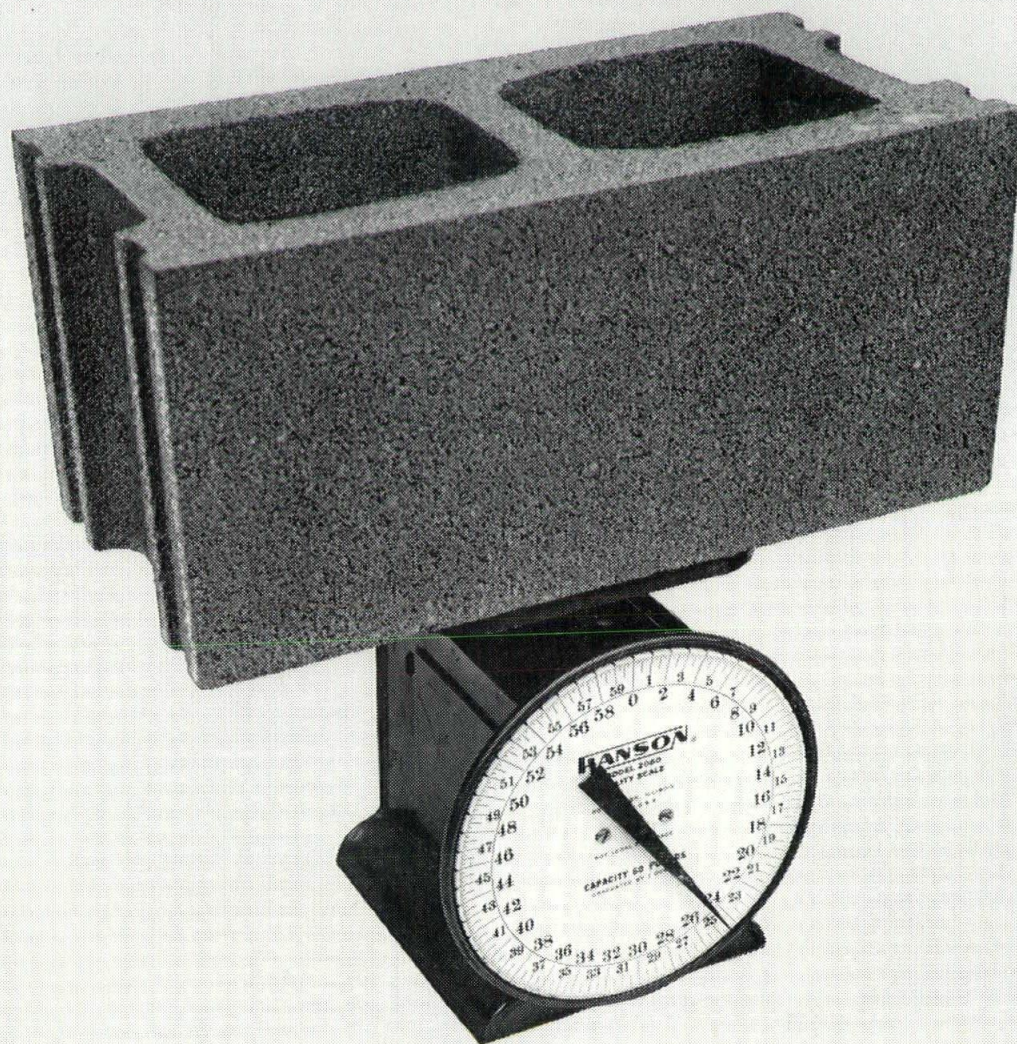
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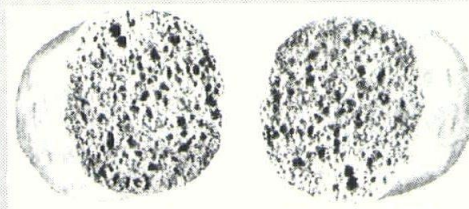
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## notes of the month

### Committee on Federal Procurement of A-E Services

The Committee on Federal Procurement of Architect-Engineer Services, having carefully reviewed recent developments in the procurement of professional services, strongly recommends that its member societies adopt the following policy:

*RESOLVED, in the interest of the public and the taxpayer, an architect or engineer should not submit a price proposal nor enter into competitive price negotiations for any services prior to final selection as being best qualified for the particular project.*

FOR FURTHER INFORMATION CONTACT:  
Philip A. Hutchinson, Jr., Committee Secretary, 202-EX 3-7050.

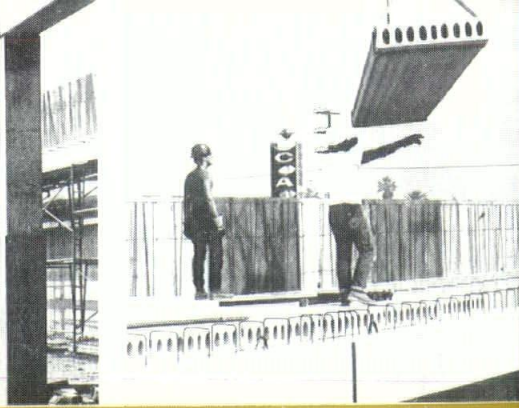




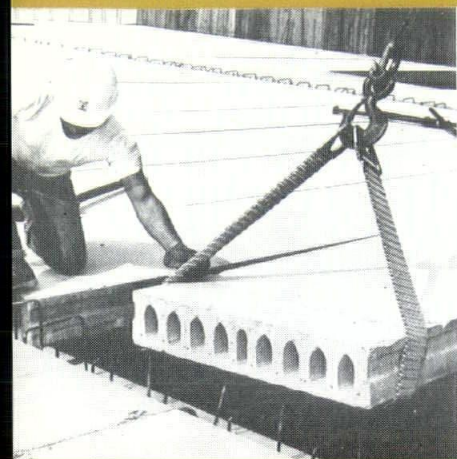
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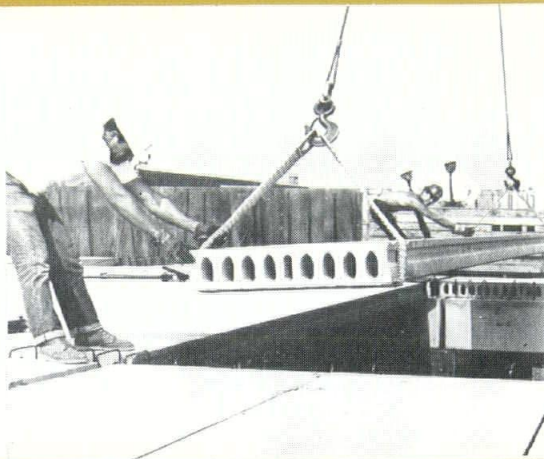
Tuesday P.M.



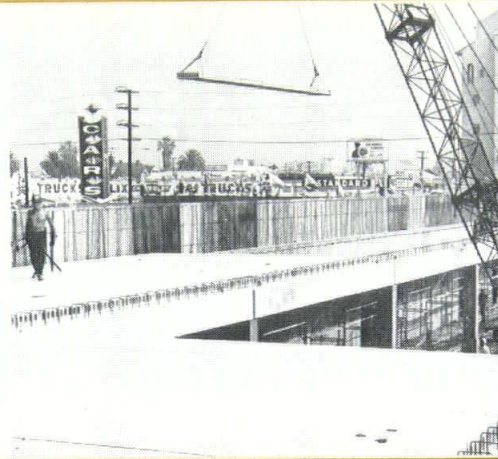
Wednesday A.M.



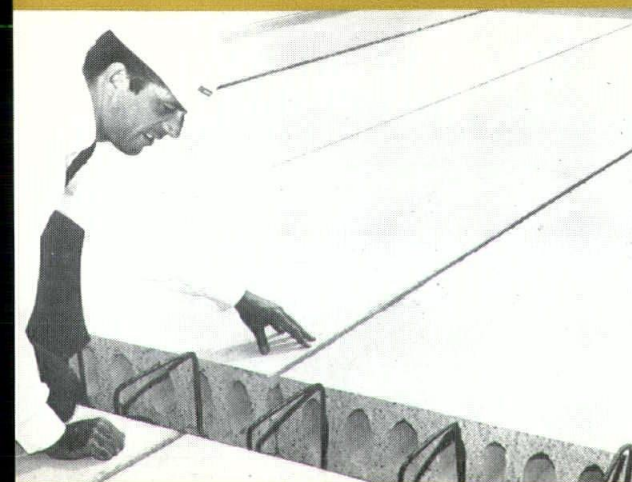
Wednesday P.M.



Thursday Noon



Thursday P.M.



Friday P.M.



Finished Job

## 4-day Spancrete erection provides 40,000 sq. ft. parking deck for auto agency

**Fast erection:** Moving at the rate of 10,000 feet per day, Spancrete erection crews provided combination roof and parking deck for the Central Ford Auto Agency in Los Angeles in just four days! Bearing for 8"-thick Spancrete was on 26' prestressed concrete beams.

**Fire safety:** Spancrete was designed for a 2-hour fire rating

under Los Angeles City building codes. Spancrete shortens construction time . . . eliminates forming . . . permits fast all-weather erection . . . provides an immediate working deck . . . gives sound insulation between floors . . . reduces heat loss . . . can be easily cut for job-site special fitting. You can depend on Spancrete's top quality and dimensional accuracy.

Architect: Robert Clements & Associates  
General Contractor: De Weese Construction Comp  
Structural Engineers: King, Benioff, Steinmann &

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PRECAST, PRESTRESSED CONCRETE HOLLOW CORE PLANK FOR ROOFS AND







Dean and Mrs. John Wade

Dean John W. Wade, first Dean of the first School of Architecture in the State, took office on July 1st at the University of Wisconsin-Milwaukee.

The announcement of his appointment during May of this year, understandably stirred interest and anticipation among professionals and architecture-oriented individuals throughout the State. Equally understandable, curiosity was aroused about the man who is to head the School of Architecture for which so many worked so hard and so long. It was not surprising that speculation as to the new Dean's philosophy and approach to architecture inevitably cropped up during many a conversation.

While Dean Wade visited briefly with me, we spoke about this interest and the anticipation that had been generated. I described the desirability of informing all members of the profession about the new Dean as completely as possible, and proposed that we publish his work in the July/August '68 issue of the WISCONSIN ARCHITECT.

Dean Wade agreed to this. In spite of a very tight schedule of travel and finishing up activities at Tuskegee, he managed to provide me with a volume of material for this issue. I am grateful and indebted to Dean Wade for the unique opportunity of introducing him to his fellow professionals through his own work in architecture, art, photography and writing.

Unfortunately, it was not possible to reproduce all of the submitted material. But I believe that we chose a fair and representative cross-section of his architecture, drawings, paintings, photography and writing which he has produced during the past few years.

For those of you who wish to further inform themselves, we recommend the following published articles by Dean Wade:

"An Architecture of Purpose," published in the October '67 AIA *Journal*. The article is a discussion of a values hierarchy in architectural decision: the support of life, the support of purposes, and the main-

tenance of the building ready for us. "Time of No Deposit . . . Point of No Return?", appearing in the June 1968 issue of *Industrial Design Magazine*. This paper suggests that litter fills many different kinds of needs for different persons. It suggests further that products and packages must be designed for their time of disuse, as well as their time of use. "An Ideal Curriculum for Activist Professions," written in July, 1967, and being held for publication by the *Journal of Architectural Education*, describes an undergraduate curriculum that takes advantage of techniques of visual perception and communication used in architecture. In this issue of WISCONSIN ARCHITECT you will find an unpublished article by Dean Wade. "Unity, Harmony, Balance, and Beauty," written in 1967.

Dean Wade intends to conduct an orientation course in architecture, starting this fall (September, 1968). He sees the formal start of the school in 1969 for it will take another year to develop the curriculum and the faculty.

Working on this issue, I cannot but be very hopeful for the future architectural climate in this State. We shall have a school that turns out graduate architects, a school that will by necessity critically evaluate architecture, that will have exciting and imaginative student and faculty projects. A new climate for the understanding and the practice of architecture in Wisconsin will be nurtured at a pace that will bring us abreast of those communities whose cultures have long ago recognized the necessity and satisfaction of good design in our environment and every aspect of our daily lives.

If my enthusiasm is contagious, then we all welcome Dean and Mrs. Wade wholeheartedly and wish them very well indeed.

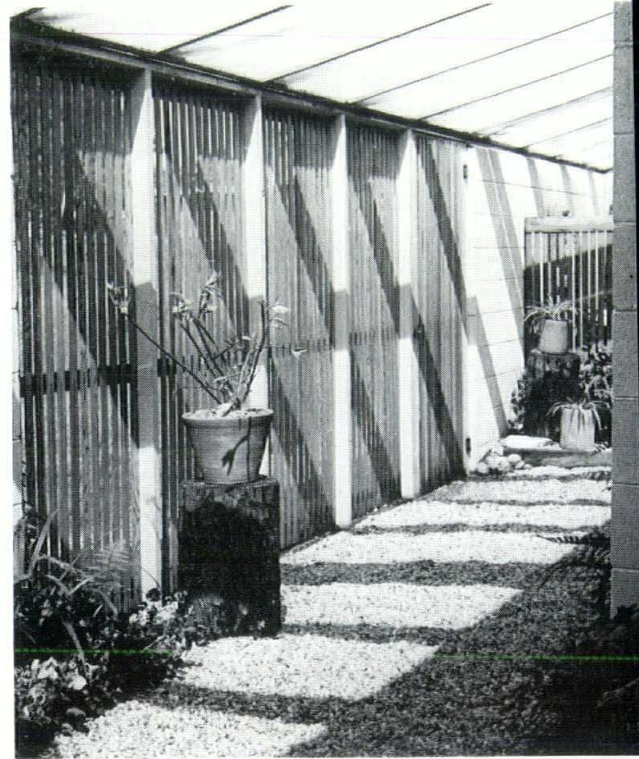
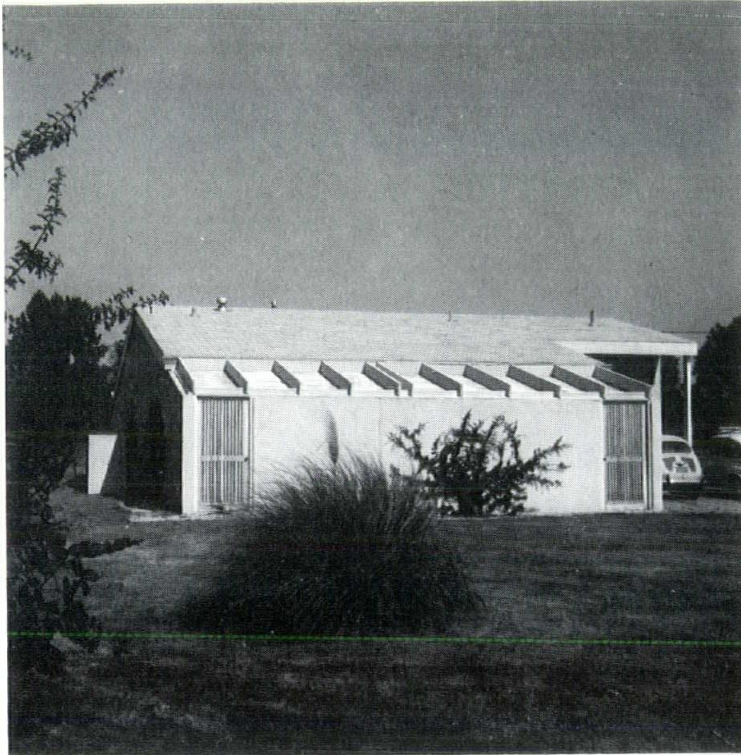
*Ello Brink*



## Architecture:

### Merchant House for Consolidated Construction Company Tuskegee, Alabama (1966)

This project received an Honorable Mention in the AIA 12th Annual Homes For Better Living Awards 1967.



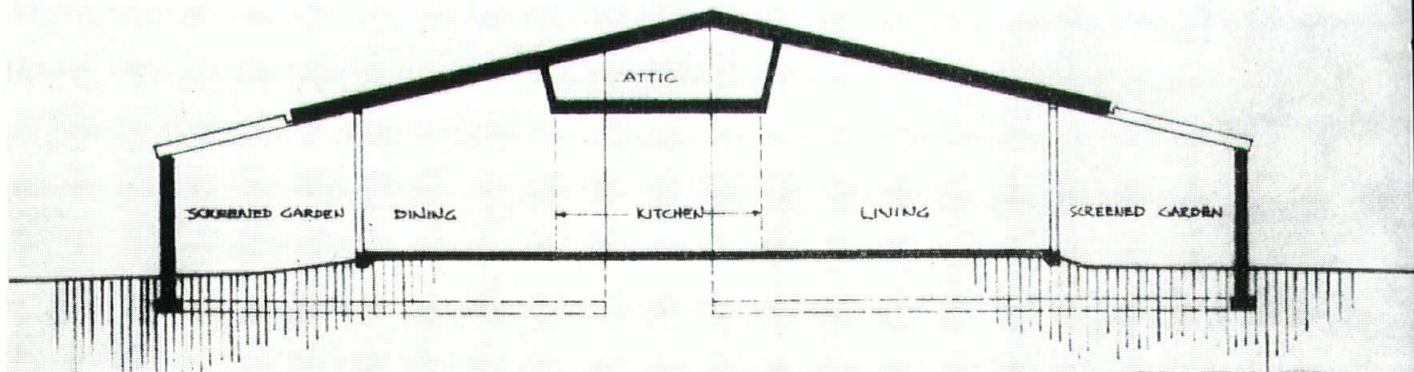
*A house designed for construction economy, siting freedom, since its outlook is into own courtyards, spatial excitement, and variety within a strong form discipline. Construction economy was achieved by:*

1. Simple direct structural system.
2. Standardization of plan elements, bathrooms, and bedrooms.
3. Minimum number of changes in materials.
4. Dimensioning to material sizes.
5. Standard sizes of doors, etc. Only one size swinging door is used: 2'-6" x 8'-0". Only two sizes of bi-fold

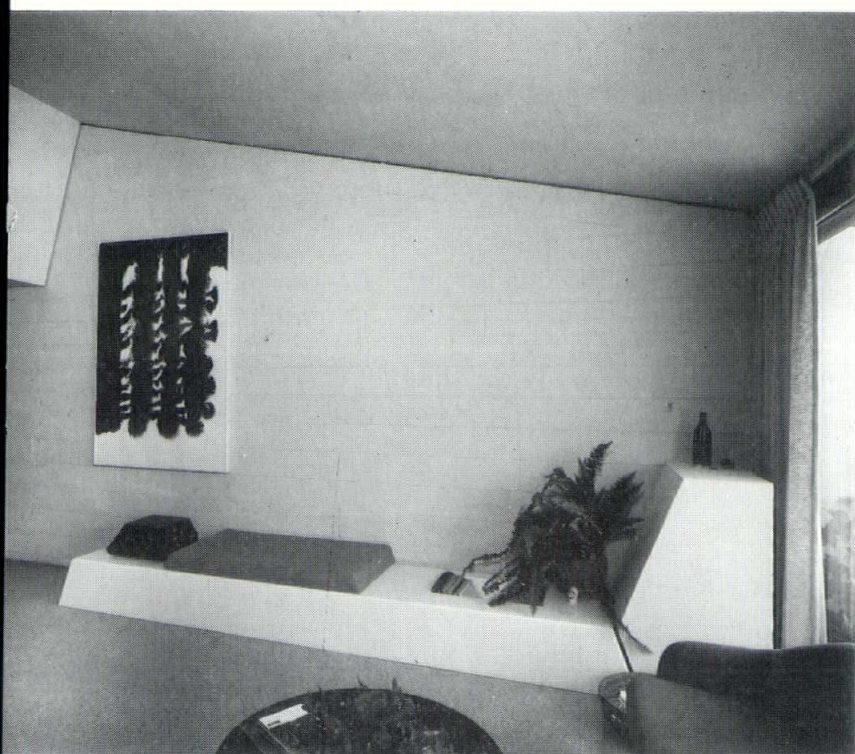
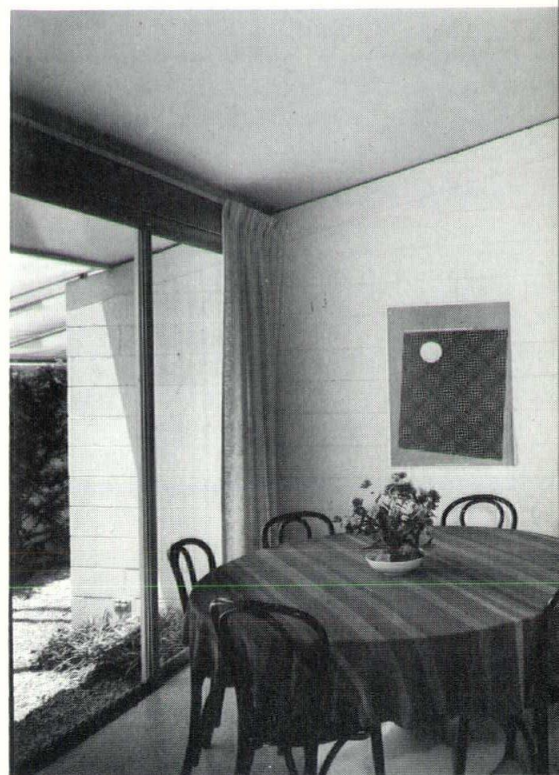
doors for closets: 6'-0" x 8'-0". Only two sizes of sliding glass doors.

6. All plumbing, heating, and major electrical appliances grouped in a single straight line core area for short pipe, cable and duct runs.

*As a result of these measures, a house containing 1,650 square feet enclosed, and an additional 700 square feet screened was built, fully air-conditioned for \$17,000 (sale price). The house on a \$1,000.00 lot has since been appraised for more than \$21,000.00. Row house construction is possible, and an even greater saving could then be realized.*









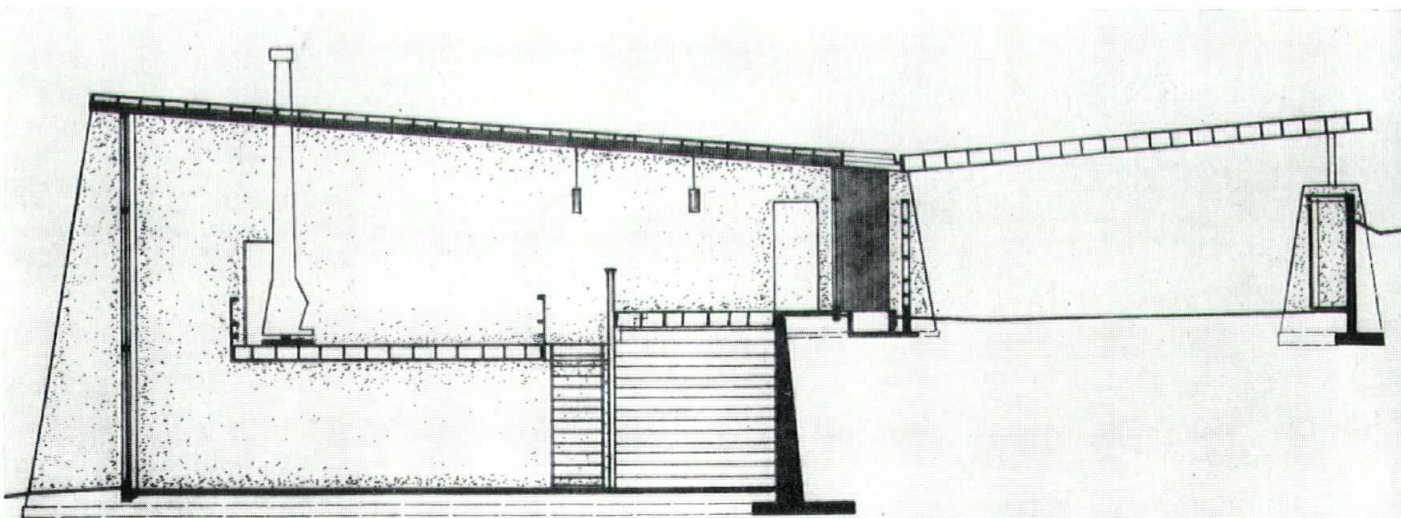
Private Residence for Dr. and Mrs. Howard Greenlee,  
Tuskegee Institute, Alabama



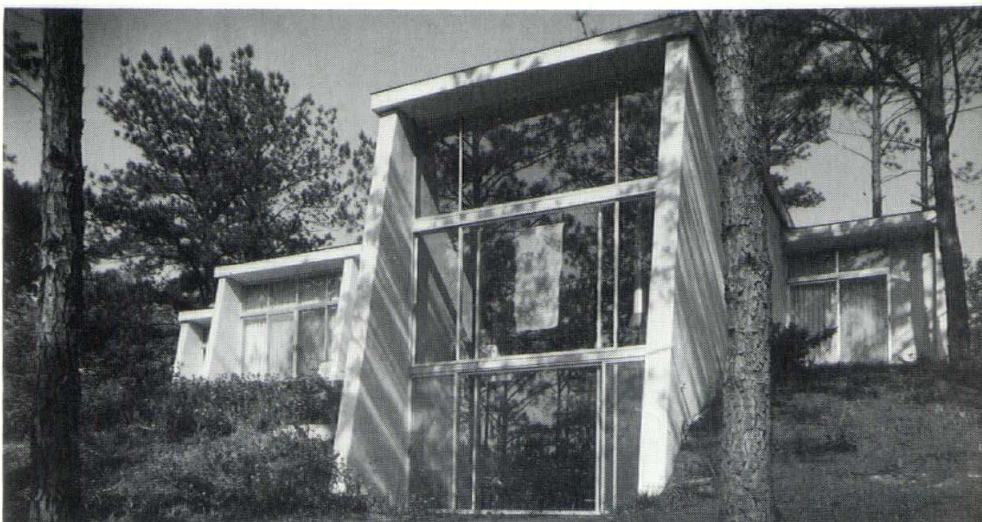
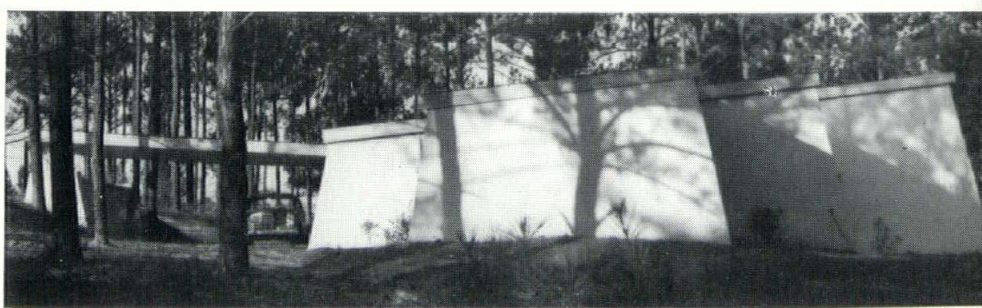
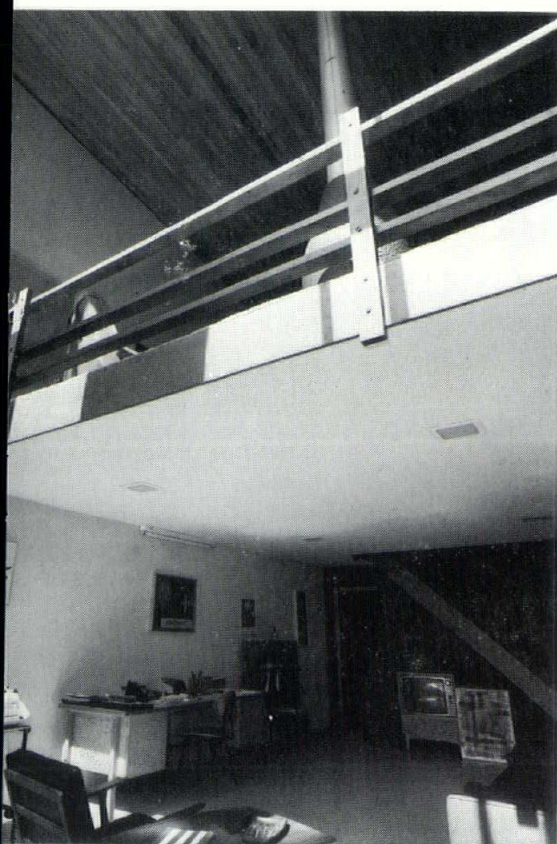
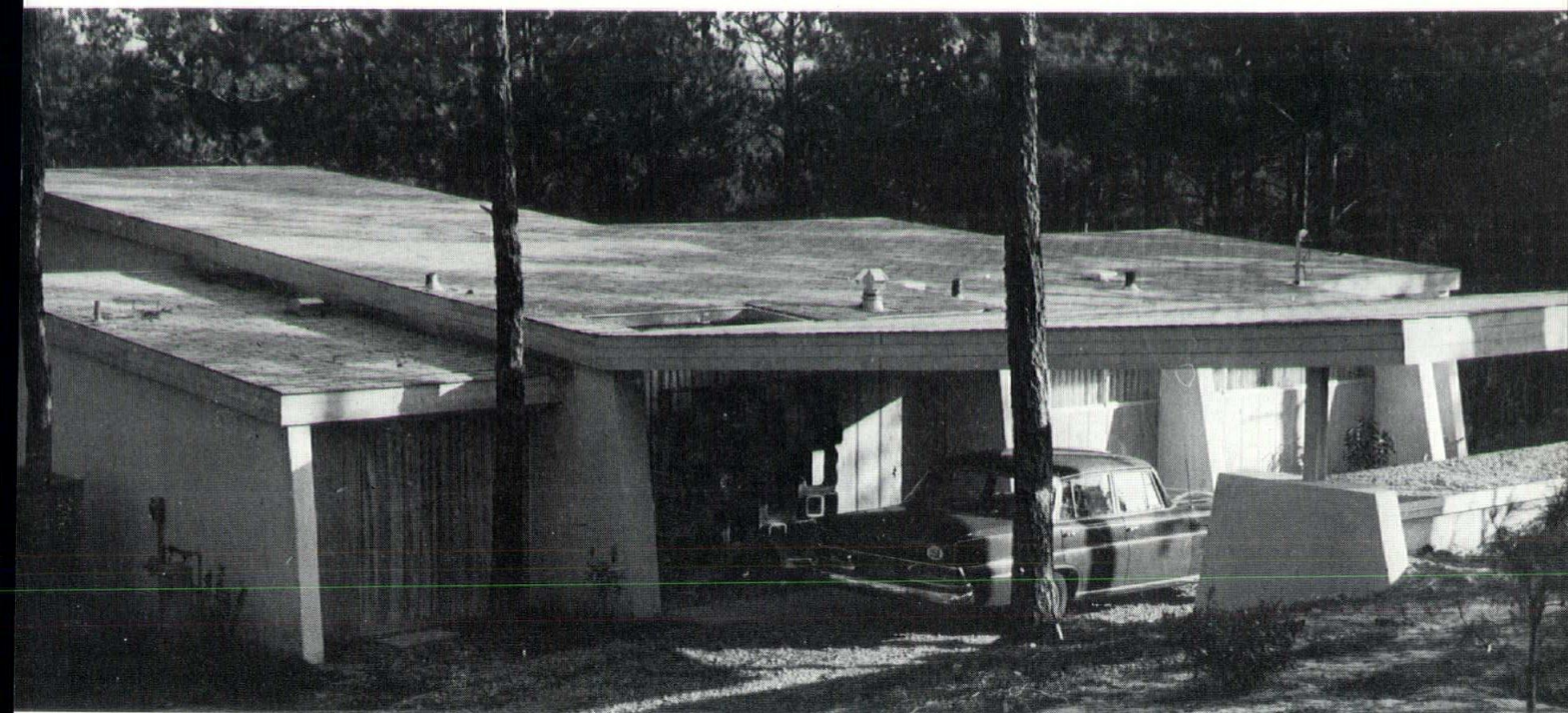
*John W. Wade, AIA; Wade & Hight, Architect and Engineer*

*The client, as an educational administrator, required a major entertainment space that would take advantage of the beautiful wooded site. The relatively steep slope of the site permitted a full-story change in level, and a*

*vertical organization to the major living, dining, studio space. From the roadside, a small kitchen wing is to the left, two bedrooms and a study to the right.*







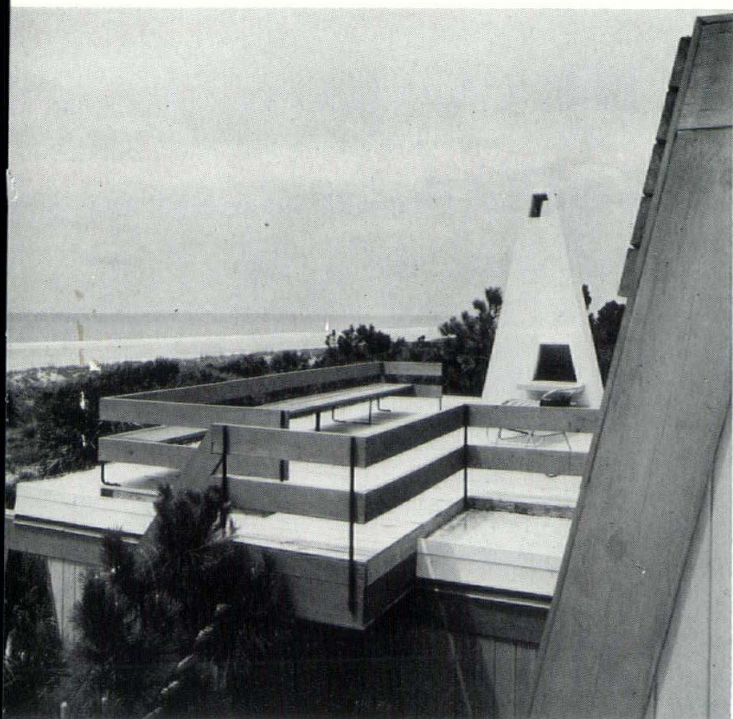


Private Residences —

*Hilton Island, South Carolina*









**Sketches by John W. Wade, of Wade & Hight, Architect and Engineer**



*Engaged to make recommendations for a Housing Study for Lawrence Rockefeller, St. Croix, U.S. Virgin Islands, John Wade shows here a sketch illustrating one major recommendation — village cluster residential siting to maintain as much open area as possible and to provide conviviality.*



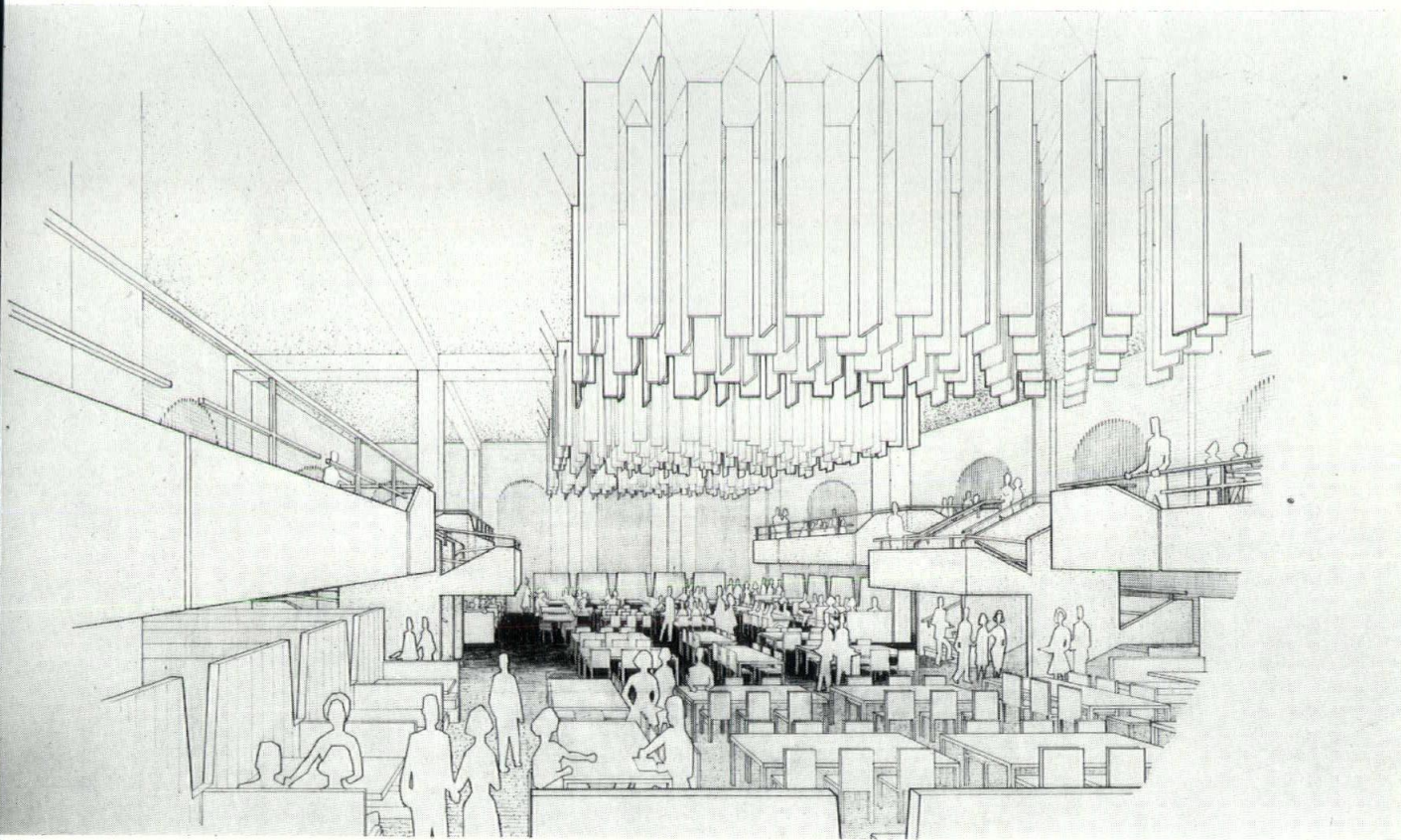
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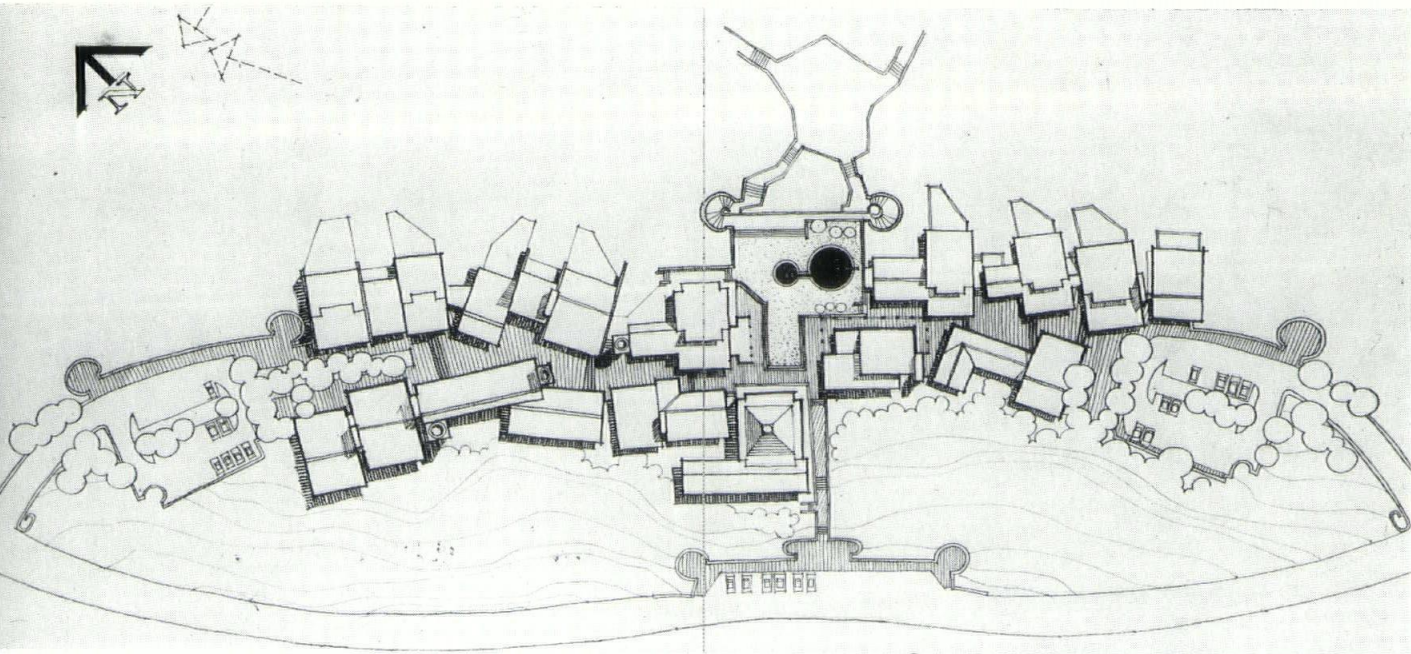
*Remodeling of Student Cafeteria — Tuskegee Institute*  
Interior view showing a plan using balconies to establish a casual relaxed atmosphere for dining and to promote conversation within a restrained atmosphere by contrast with the present classical mess hall atmosphere.

*Village plan showing close grouping of residences along a pedestrian street and in proximity to a plaza with swimming pool and cantina. (Housing Study for Lawrence Rockefeller, St. Croix, U.S. Virgin Islands.)*

*Sketches by John W. Wade, of Wade & Hight, Architect and Engineer*



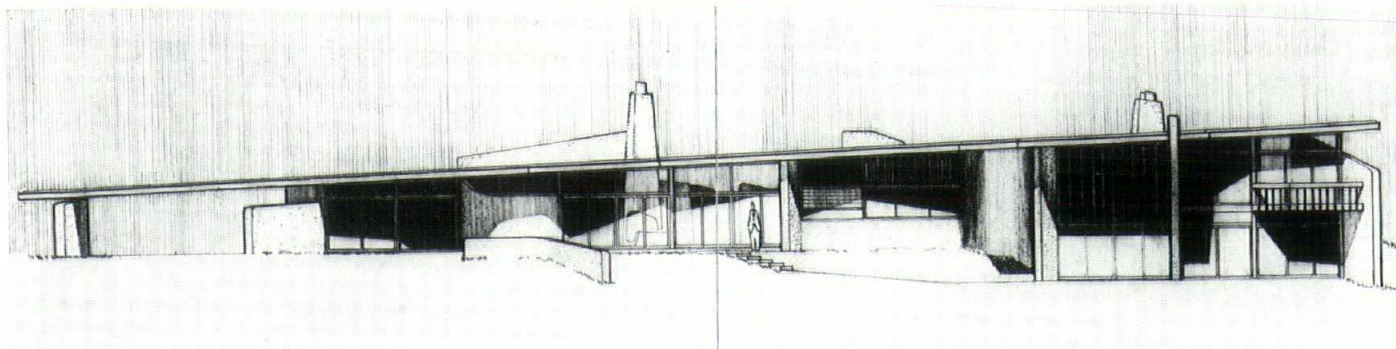
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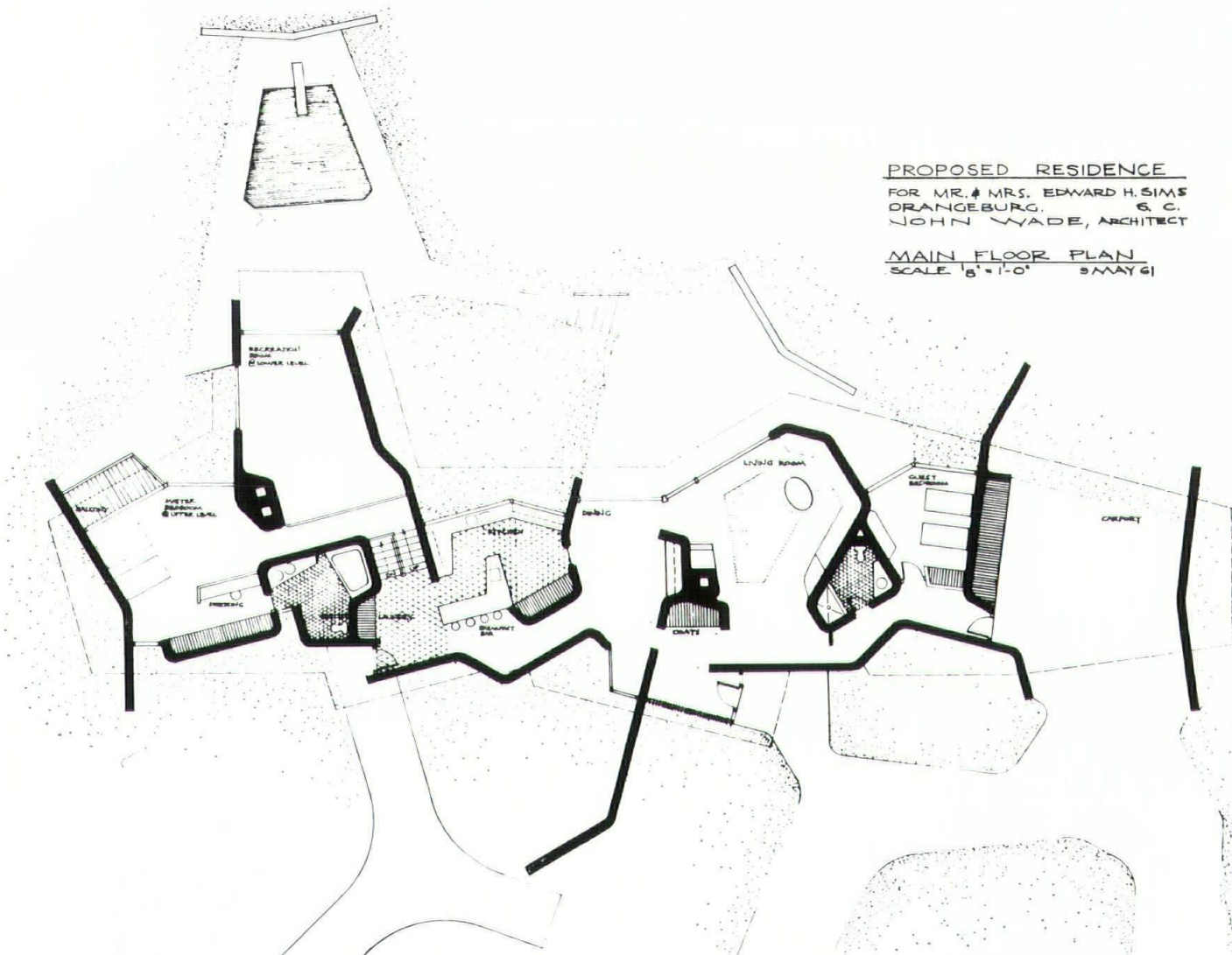
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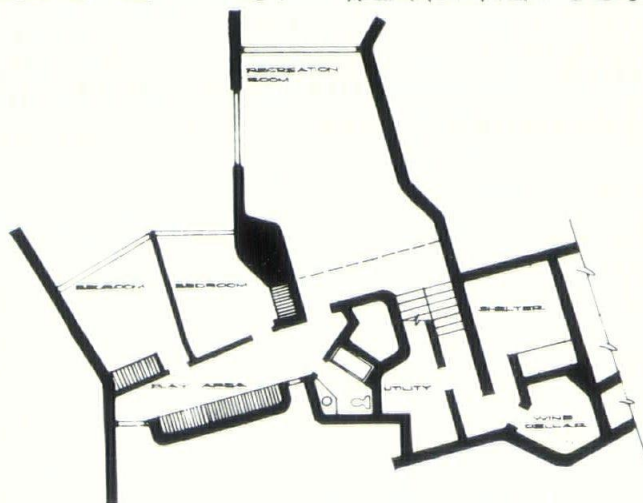
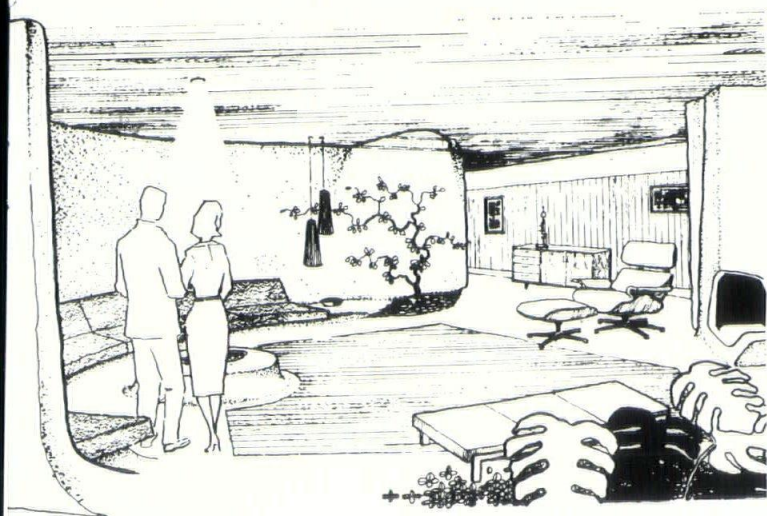
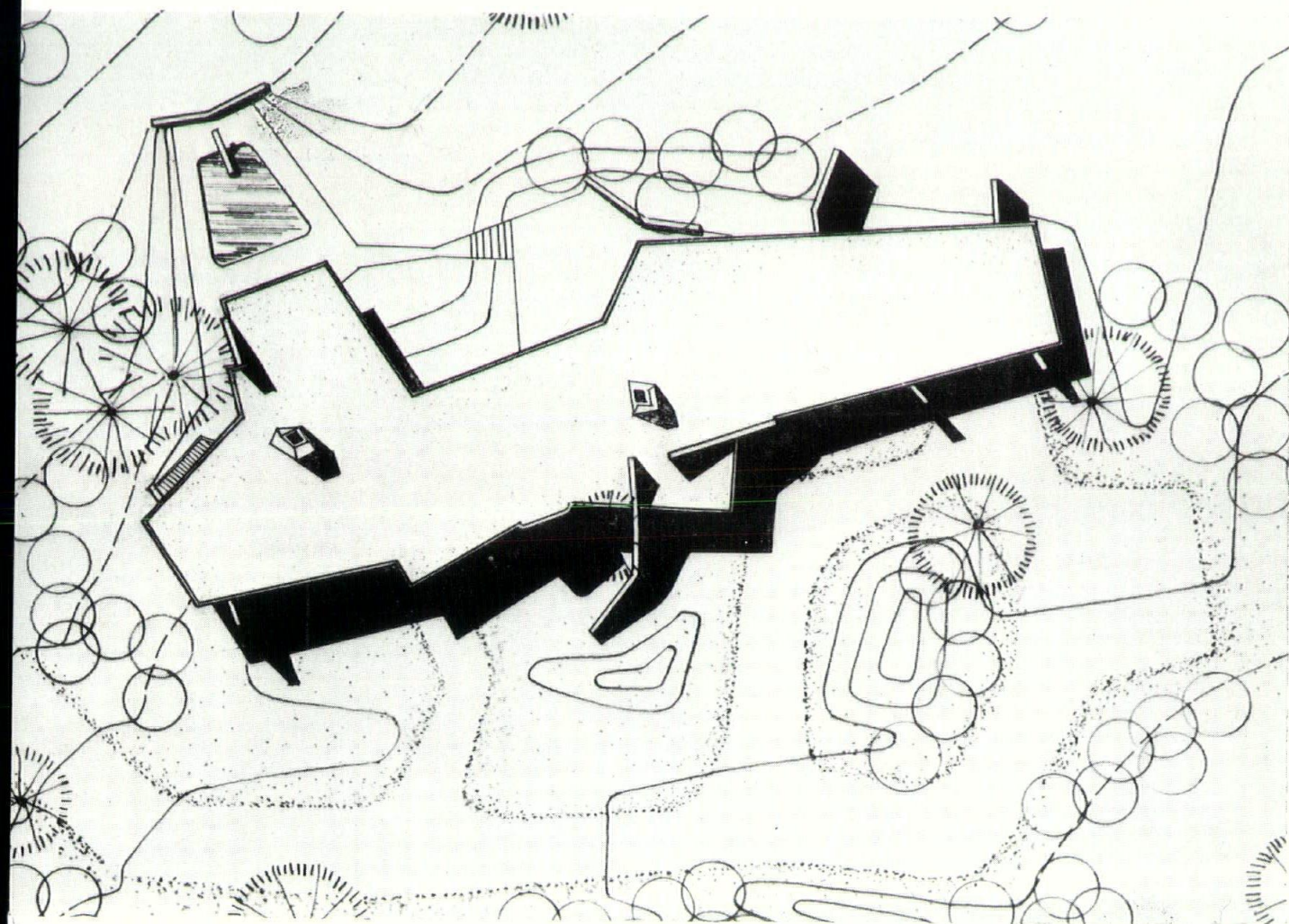
# Proposed Private Residence



*Terrace elevation*







*Lower floor plan*



## Unity, Harmony, Balance, and Beauty



I keep believing that the war for understanding in the field of art is won, when it is not. Instead, the war is against a guerilla foe who has retired only briefly leaving the field strewn with booby-traps. Some of the old worn-out terms that no one ever quite understood are still about doing their occasional bit of damage to the unwary.

During my introduction to the study of art and architecture as a college student, I had my first encounter with the enemy. My fellow students and I were introduced to the absolute dictatorship of the absolute as it was enthroned in the ideas of unity, harmony, balance, and beauty. It is possible that these terms once had meanings that were significant for an entire society. When art evolved slowly (not changing its purposes or techniques faster than the rate at which societal standards could change) these qualities could exist as absolutes. Even before I was a student, however, art had begun to change faster than art understanding, and these terms, although given to us as absolutes, could not be applied to art.

We chased ourselves about in circles because the work of art was good if it had beauty, and it had beauty if it was good. More trouble came when we tried to have a teacher be more specific, or when an unbalanced, disunified art teacher tried to say what unity or balance were. As students, we discovered that these terms were unexplainable (except for a few simple rules) and that we did best to leave them alone and learn by non-verbal ways the things that would satisfy our teachers and critics. For architectural students, there were other terms such as *scale* and *proportion*, equally difficult to manage, or to discuss.

I am not original when I tell you that these terms in most of their uses have very little meaning, but since they are still about, continuing to do damage, I will take the time to repeat this, and to examine how such terms can be useful today. Quite simply, each of these words as it is typically used, is little more than a term of approval. The person who calls a work of art unified, balanced, harmonious, or beautiful is telling you only that he likes the work of art. What he is not telling you (and herein lies the damage that these terms do) is *what* he likes about the work and what there was in the work that caused him to describe it as unified, balanced, harmonious, or beautiful. He also conceals, as like as not, from himself as well as you, the assumption that a work of art *must* have these as absolute qualities before it can be called a work of art. The critic, then, who speaks of unity, balance, harmony or beauty has learned informally and non-verbally some number of ordering systems which he groups under "ap-

proved systems leading to unity" or "approved systems leading to harmony." Once he perceives some set of these systems in a work of art, he projects his automatic value judgments onto the work of art, and uses the appropriate label of approval: "unity," "harmony," or whatever.

It is possible, of course, for these terms to have a communicable meaning and be useful in an art discussion. We will examine that possibility directly, but the reader is warned that a critic who doesn't specify his conditions and who assumes that unity or harmony or balance are requisites of the work of art, should be watched closely and judged harshly. He is essentially dishonest. Anyone who will judge the heart that the artist bears on his sleeve without being able to explain his judgment is dangerous to himself and others.

Unity, the first of these terms, can have a specific meaning, and it is this: unity is anything which causes parts of an object to be perceived together as belonging all to the same object. Unity is the quality that an object has when everything that was intended to go together is perceived together, and when anything which was not intended to go with the object is perceived as something separate. In short, unity is anything which causes an object to be perceived as a single thing rather than two or several separate things. Now that isn't too difficult to say, but it is hard to find teachers or critics who will take the trouble to say it. Unity, further, can be achieved quite easily by a number of different ways of ordering the design of the object. The object can be made entirely of the same material; it can be all the same color; it can be made of similar shaped, sized, or spaced objects. This much and like things a person can say or accept, when said. But stop short if anyone tries to tell you that a work of art *must* have unity, or *must* be unified, because he is not telling the truth. Let him play his game by that rule if he wants, but don't you play by his rules!

As we will see later, the only imperative in connection with a work of art is that it serve the purposes of the artist. For now, ask yourself whether a baroque sculpture is unified when isolated from its intended setting. If not, wherein does its unity lie? What is the boundary of the work of art?

*Harmony* can also be specified and it is much like unity, but more complicated. Harmony is anything where the parts are so frequently and usually perceived together that a person almost doesn't notice that they are different from each other. Harmony depends more on the culture in which a person exists than does unity, though both depend on customary habits of perceiving. Harmony, however, is more directly culture-based and more changeable. A familiar example of perceived harmony is the triadic harmony of the major and minor scales in music. At one time only the triad was perceived as "harmonious," sevenths and the like were "inharmonious," but now we have grown so used to hearing sevenths and other formerly "disharmonious" tones that we find it difficult to imagine that these chords were once considered strange and unpleasant. The same is true of color "harmonies" in the visual arts. So once again, stop any person from telling you that a work of art must be harmonious or possess harmony. Just tell him to wait a bit, and he will get



used to hearing or seeing the "inharmonious" and he won't be bothered so much.

*Balance* is a substitute word for particular forms of harmony that, again, have to do with the viewers expectations. Balance is based in very particular kinds of ordering systems — in architecture, symmetry — in sculpture and painting, a kinesthetic judgment that a thing is not one-sided, tipsy or askew. We have so absorbed the rectilinearity of buildings into our systems or anticipated order that we are greatly disturbed if a picture hangs not quite vertical. There are compulsive picture-straighteners who know exactly what balance is and can tell you how important it is in the work of art. Don't believe it! Who says that the purpose of art should not be subtly to disturb us, or even to disturb us not so subtly. So *balance* can be used, but is not required in a work of art.

I have put off discussing *beauty* until last, partly because it is not easily specified (Ogden and Richards in their important work, *The Meaning of Meaning*, were able to write down sixteen quite different and distinct meanings) and partly because it is the summation and essential quality of art in the classic definition of *fine* art. Now why this difficulty over definition? Nearly every person has some conception of what another person means when he calls a thing beautiful, even when the two disagree on a particular work. The difficulty is that the meaning of beauty lies not in the character of the work of art nor in the person observing the work of art, but in the experience that the person has of it. John Dewey speaks in *Art as Experience* of the changing relationship between a person and his environment. At times, there exists in the person a state of tension or need, at other times, one of union with his environment. The unique experience of art occurs, says Dewey, when this union is especially complete. The observer calls a work beautiful when he projects his experience of such an event onto the work of art.

Without arguing whether or not so complete an experience is possible that it becomes different in quality from lesser experiences. I have some suspicion of the kind of optical or aural massage that is called beautiful. The sense of union might depend on familiarity with the experienced event. This possibility causes me to wonder whether only the familiar, the comfortable, perhaps only the dull and over-familiar, can be beautiful. Perhaps achieving union with the environment requires a happy combination of those ordering systems which are the least disturbing. Thus, beauty might just be boring. An observer of art doesn't always seek union. Instead of a reduction of tension between himself and the environment, he might desire, instead, to increase tension and to overcome boredom. The equation of art with "the beautiful" omits the possibility of a variety of art experiences.

Although these ideas regarding the term beauty are quite troublesome, the most awkward thing of all about beauty, as it is often used in art, is its absolute quality. Now the word beautiful does not always imply the absolute. In ordinary usage (with which I have no quarrel) one girl can be more beautiful than another and so can one sunset. But a painting, sculpture, or building under such absolute usage cannot be just a little bit beautiful; it must be all beautiful! I know of

no other field in which such a careful distinction is made that a thing must possess all if it is to be thought of as possessing any. We can avoid such absolutes, if we will join Herbert Read, author of *The Meaning of Art*, and not insist upon a distinction between ordinary things and fine (absolute) art. We can then modify the uses of that troublesome term, beauty, and be pleased to have not only greater or lesser experiences of art, but different kinds of art experiences as well.

Each of the other terms that we have defined is also used in an absolute (an either-or) sense. Today, however, (and since the time of the Impressionists) the quality that each describes is not an essential quality for art. Art is no longer a stable thing; society cannot, as in the past, slowly adapt its standards to slowly evolving art. Art today moves quickly, and where there is not a total societal standard, the work of art cannot be an "either-or"; it must be a "more-or-less."

By what, then, can "more-or-less" be judged? If unity, harmony, balance, and beauty are not to be trusted as criteria, what can replace them? This question will occupy us during the remainder of the essay. The answer is not simple, but, too, we must prevent the answer from becoming too complex. Understanding in art can range over an enormous scale. We must move some convenient distance beyond the supposed layman's view expressed in the often quoted phrase, "I don't know anything about art, but I know what I like!" We must also avoid the expert's view expressed in the *New Yorker* cartoon that changes the quoted phrase to, "I know everything about art, but I don't know what I like!"

If we are to reach some understanding of art today, we must turn away from the viewer's experience of art and examine the art object in relation to its maker, the artist. Once we have focused upon this aspect of art, we can notice something quite important: a work of art is a made, assembled, or chosen object, different from natural objects, objects that are in accidental juxtaposition, or objects that are not especially set aside by choice. The difference is not absolute because we have learned that there are different levels of intensity in choice, ranging from the lowest level where an entire social group chooses a path across a vacant lot, (what we have come to call anonymous design, or choice), to the highest level of self-conscious creative making. Every such "made" object, whatever the intensity level of its making, has at least one aspect that the "natural" object does not have. Where the "natural" object can only be considered in terms of its *functions* and its *form*, the "made" object can be considered in terms of the *purpose* of its maker, of the *function* that the object performs consonant with his purpose, and the *form* that the object takes in relation to its functions. Every "made" object has this extra aspect of purpose and it can be examined in terms of the tight relation existing between *purpose*, *function*, and *form*. The first perception that we have of a thing when we know it to be "made" is this art intent. To make this distinction clear, imagine walking through the English countryside which we had perceived as "natural." How changed is our perception when we are told that it is a landscape park — a "made" thing. We cannot then perceive it as existing apart from its purposes.



To speak of purposes is to speak in human terms; to speak of functions is to speak abstractly of meanings; to speak of form is to deal directly with the material of the object. It is not possible, of course, to deal with any single such aspect of the object in isolation; to omit purpose from consideration is to leave out the human being; to omit function is to leave out meaning ascribable to the object; to leave out form is to omit from consideration the unique individual thing that embodies that meaning. Where the statesman or social scientist is concerned with purposes and the engineer or scientist with function, the artist is more directly concerned with form. By manipulating form, he interprets and defines purpose and function. We must take care to understand the possibilities within the purpose-function-form relationship. The possibilities are several. First, form can be arranged to serve a function; here form is sought after as a solution to a purpose-oriented problem. Second, form can be sought after for its own sake; here form, without any original purposeful intent, can evoke functions and purposes. Third, form can be a by-product of purpose; here form is a trace left by action. In the first relationship, function is emphasized; in the second relationship, form; in the third, purpose.

Of these three possible relationships, the first, which is concerned with function, is perhaps the most easily understandable; it is simple and gives the impression of reasonableness; by the function-form relationship, architects and engineers deal in the economy of practical matters; by function form, meanings are immediately assigned because such questions as, "What is the object for?" can be conveniently and often cleverly answered.

The second relationship which deals directly with form is the most difficult to understand and perhaps is never separately engaged in except by the very innocent, or by the very mature in art. The direct form relationship is the least verbal and, by that, the least directed; therefore, the least reasonable.

The third relationship, which is concerned with purpose and where form is a by-product, though an important one, requires some detailed explanation. This purpose-form relationship is the working area for most artists who are not working directly in the first mentioned relationship of functional efficiency. Seeking directly after form is very difficult; it is easier to set oneself a purposeful activity that will leave form as a trace while the mind focuses on the detailed purpose. The artist can then evaluate the produced form and alter his purposive activity in response. Such visual response is extraordinarily delicate since it reacts directly to a number of levels of thought. Visual perception, in simple fact, carries more information simultaneously than any other means of perception. Let us examine the directions that the artist's form-producing purposes can take:

1. *An attempt to understand something about himself or his environment.* If we recall that the artist deals with purpose by way of form, we can begin to see how a re-creation, a way of understanding the non-visual human parts of it. Perception is active and creative, and art can be a record of the perceptive act. To structure a statement about belief is to understand it and to express it at the same time. Art is in this sense self-communication. Such intra-personal com-

munication is more directly important for the artist than inter-personal communication. By dealing with form, the artist has the advantage of a rapid means of self-communication. Visual form is a compact summary of what would have to be explained verbally as functions and purposes.

2. *An effort at imagining a condition different from reality.* The artist often tends to be a rebel; he tends to be an escapee. Art is one of the means by which the real world and its problems can be set aside and a fantasy or delusional world experienced. Where most persons are unable to make specific their dreams (because in creating a world it is difficult to hold all of its details in one's head) the artist can build and record as complex and detailed a world as he desires. Without being schizophrenic, the artist is still a stranger to persons who have never left home; having experienced two or several worlds leaves him better equipped to cope with change than the person who has always lived in the one. Gordon Allport has said, "No person knows his own culture who knows only his own culture."

3. *An attempt to predict the consequence of a sequence of events.* By his sensitivity to form and its implications, the artist has absorbed a greater part of the collective experience of his society than those not so sensitive. So in his predictions will he be the more successful. His individual consciousness will stand in place of the many separate consciousnesses of society and when he indicates a future direction, so will society move. As Marshall McLuhan says, "The artist picks up the message of cultural and technological challenge decades before its transforming impact occurs."

4. *An effort at evaluation.* The artist might be trying to compare experiences; in order to do so he juxtaposes colors, textures, and shapes. At a more complex level, consider how an artist while painting a portrait searches for the shape that is more like the person than any of the transient shapes of the person's own movements or facial expressions. Herein the artist is searching for an archetype, a form expressing and summing up life purposes; I do not mean this in a mystical sense, but in the sense of form as symbol; forms are more or less evocative. Where the artist evaluates forms for their higher evocative and symbolic values, he has also found, more understanding of the qualities of the thing being symbolized.

5. *An expression of human need or of human concern.* It has been said so often that the artist engages in expression, that the writer has difficulty making that old word have new meaning for his readers. We all require acts of expression in order for our lives to continue, but expression at times is trivial; it can consist in cursing, or kicking at furniture. For the artist, expression is most complete when it is by way of his art medium. The artist leaves the record of his expression in his work. Expression is most complete when it is by the artist.

6. *Tension reduction or tension increase.* Every human being must stay within a characteristic range of tension. Tension might be thought of as an intensity of focus of consciousness upon some physiological or psychological need of the human being. Within an ordinary tension range, the human being is able to



maintain his equilibrium as a free agent, but when the intensity of focus upon a need moves beyond a characteristic limit for the individual, he is no longer free to choose his actions but must act to reduce this focus of attention. By contrast, when there is a deficiency of attention focus, the individual again loses his equilibrium as a free agent; he must sleep, or if the disequilibrium is extreme, his boredom can turn into lethargy and his lethargy into death. The healthy individual moves to maintain his health and his freedom of choice by avoiding attention disequilibria of too intense or too diffuse a focus. The artist's mental mechanisms are such that working with his art helps to avoid both extremes.

Having examined the directions that the artist's purpose can take in some detail, let us look at his purposes more broadly and generally. First, the artist's purpose can be simple, limited to one of the above directions, or it can be complex, ranging across every direction that I have listed. Second, such purposes as I have listed above are all attribute-oriented; the artist can also be accomplishment-oriented. Almost certainly he will wish to attract attention, influence, and income to himself and where his work is a means to such an end, we must not neglect to credit this orientation as honest and dignified. Third, despite my second comment above, the artist's purposes are only remotely concerned with the pleasure of the art patron.

In order for art achievement to occur, the artist cannot concern himself directly with his projection of another person's needs; he must become intently involved in his own needs and purposes. It is not the artist who must reduce the distance between himself and the art patron, but the art patron who must reduce the distance between himself and the artist. Whatever the derivation of a work of art and whatever method of work the artist employs, there remains in the work some indication of the artist's purpose. Art patrons have this indication as a clue and we respond to each work of art at two levels: what we perceive as the artist's purpose, and what we perceive as the fulfillment of that purpose in the work. For each category of purpose described above, all of us as art patrons can respond to the same category fulfilled:

1. *Understanding.* The artist's understanding must surpass our own. He must be aware of recent and current trends in art; he must build upon his own past and know the concerns of the time and place in which he lives. He must be aware of technical possibilities. We, as observers, are aware of many of these things and we anticipate that the artist will bring a greater knowledge to us.

2. *Imagination.* Just as we are entertained by the traveller who brings us experiences from a remote country, so we expect the artist to bring us news from that country which only he can visit.

3. *Prediction.* Since the work of art is (or should be) the result of unrestrained choice, those things which the artist has chosen to show are very important. We commented earlier that the artist, more sensitive to trends and movements, helps to predict the future, society also predicts for itself by selecting the artists that it will accept as important.

4. *Evaluation.* We expect the artist to demonstrate

a consistency across the entire range of his work. He should have enough sensitivity and objectivity to evaluate what he has done and to select that part of his work which is significant.

5. *Expression.* We come to know by the choice of subject and by the choice of technique, something of the artist's person. We come to value the unique and the personal, and we judge an artist's individual work against his entire body of work. We come to expect a certain degree of balance between personal and impersonal, a certain degree of emotion, tension, experiment, aggressiveness, perfection of method, intent to communicate, and of social awareness.

6. *Tension reduction and increase.* We expect to experience excitement or fulfillment or both. Art must help refocus our attention and attitudes.

If we must be, to some degree, content both with the artist's purpose and with its fulfillment, we come upon some difficulty. How is it possible to understand from the same information source both purpose and the degree of success in fulfilling purpose. It is as though by judging from where an arrow had landed, we could know whether the archer had intended to shoot what his arrow had hit. It is true that if there were an undifferentiated field, we could make no such judgment; if a target were near at hand, the judgment would be secure. We bring to our judgment of the archer's success, a knowledge of what a target is like. In an earlier time, before the Impressionists, art patrons knew the artist's simpler purposes; unfortunately, the complex enjoyment of art today is a learned skill. It is necessary for the art viewer and patron to learn general areas by which particular examples of art can be understood. He must learn to identify targets.

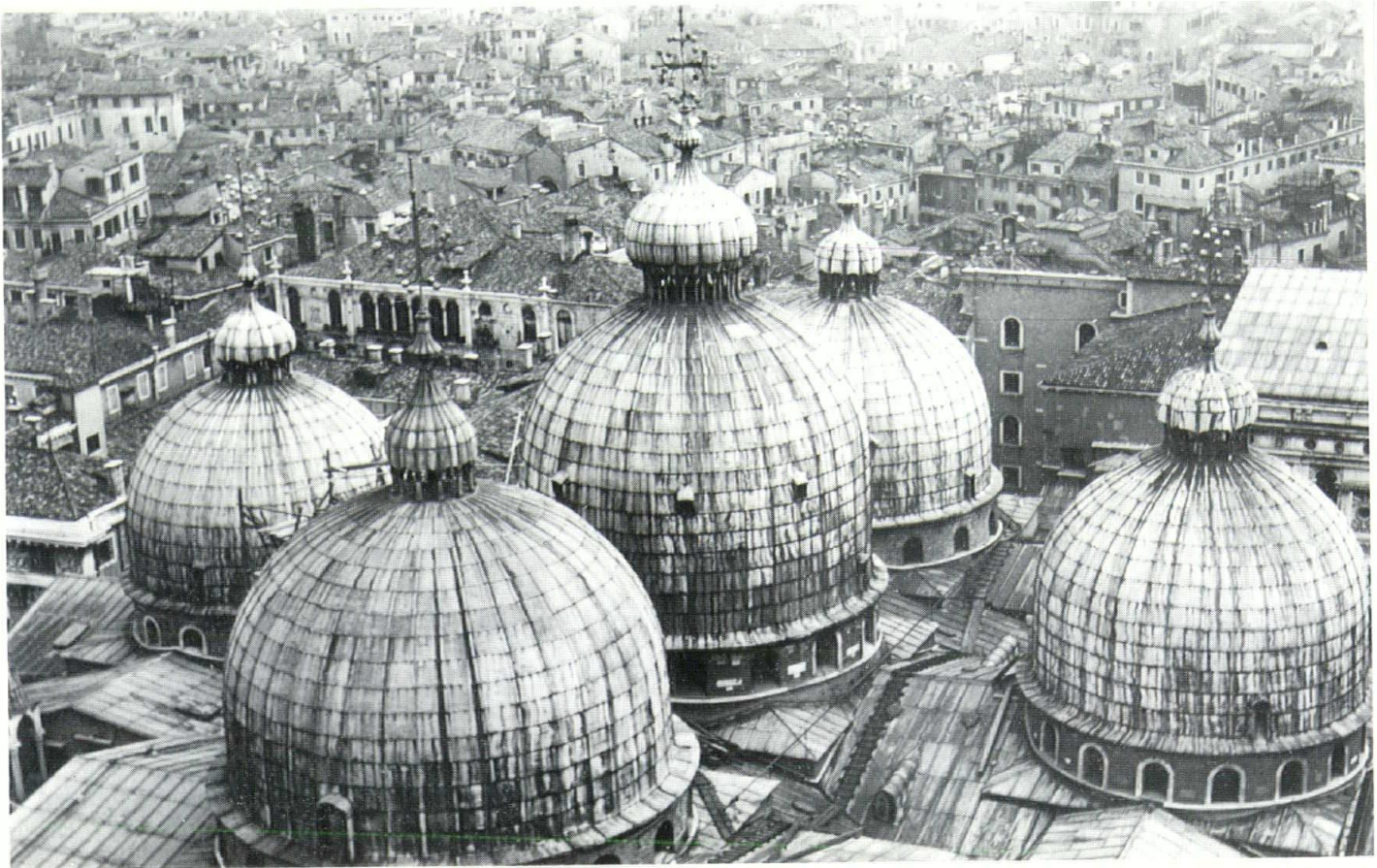
The purposes I have described are targets; the fulfillment of those purposes are arrows in the target. When understood in these terms, our difficulty in deriving both purpose and degree of fulfillment from the same work is largely overcome. We bring learned structures to our perception of the artist's work.

In summary, I have attempted to describe the value system by which works of art must be judged today. As observers, we must bring a set of expectations to our perception of a work of art; we then recognize and evaluate the artist's purposes, and we estimate the degree to which he has fulfilled those purposes. We judge the work by whether it has satisfied, disappointed, surprised or rewarded our expectations. This is a judgment about the correspondence between our expectations and the artist's achievement. By this judgment, we say how much we like a work of art, and this is the only evaluation that it should be possible to make.

Unity, harmony, balance, or beauty might or might not contribute to satisfying the artist's purpose. This is the reason why such qualities are not essential to art. In today's art there are no musts, no rules, and the most knowledgeable observer cannot know what all possible purposes are like. Part of the artist's purpose is in creating new purposes. Part of the observer's skill must be in learning about new purposes. If our expectations from a work of art are built upon the absolute targets of unity, harmony, balance, or beauty, we will be constantly disappointed by today's non-absolute art.



## Dean Wade on Photography

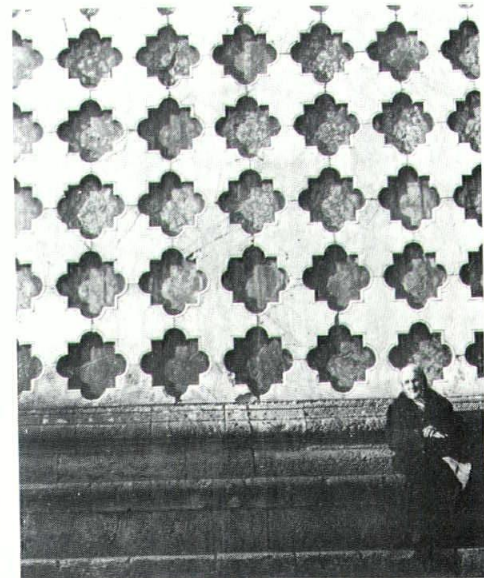
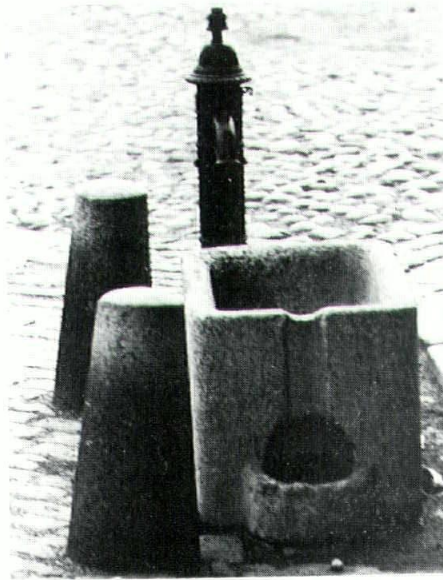
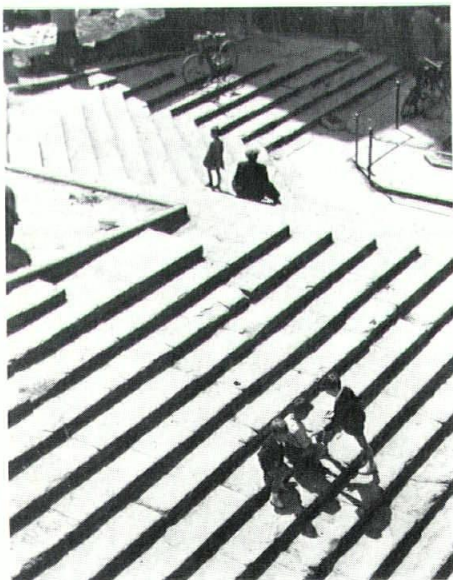


*It is important for the architect to learn from his experience of places and things. One of the best devices for accomplishing this is the camera. When the architect photographs, he organizes what he sees. He must also organize his attitudes toward it. By picture-taking, he chooses what is visually important; by picture-taking, he chooses what he shall later remember in detail.*

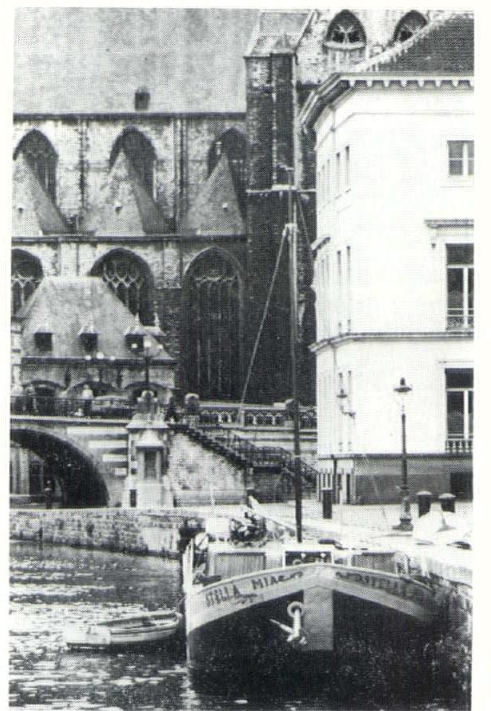
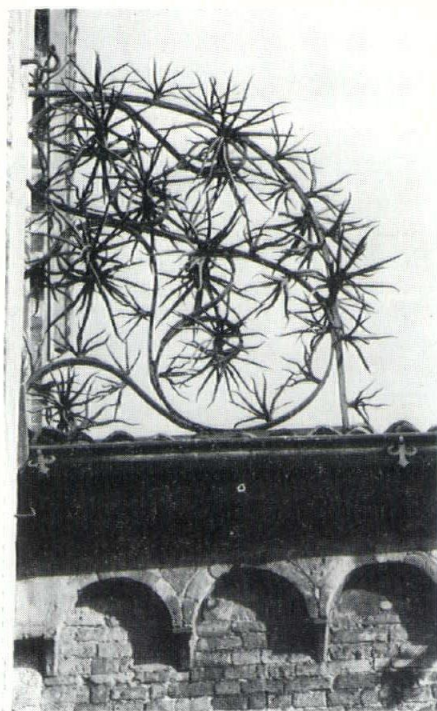
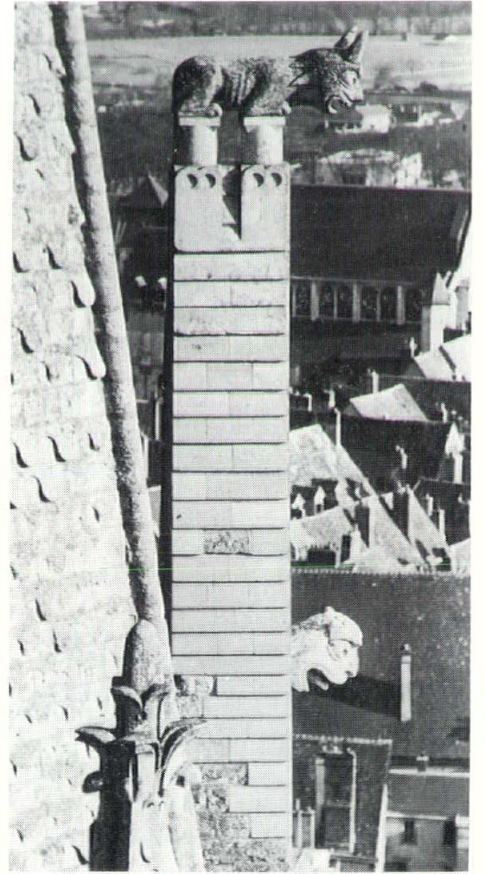
*By discovering those visual elements which organize his photographs, he also discovers what visual elements organize his experiences of the real world. Photography*

*thus teaches more than principles of perspective, more than composition; it also teaches the active part that perception plays in forming ideas of the world. By isolating the visual experience, photography makes that experience more vivid. Thus does the architect build his vocabulary of the relation between forces and forms; thus does he develop a sense of form significance.*

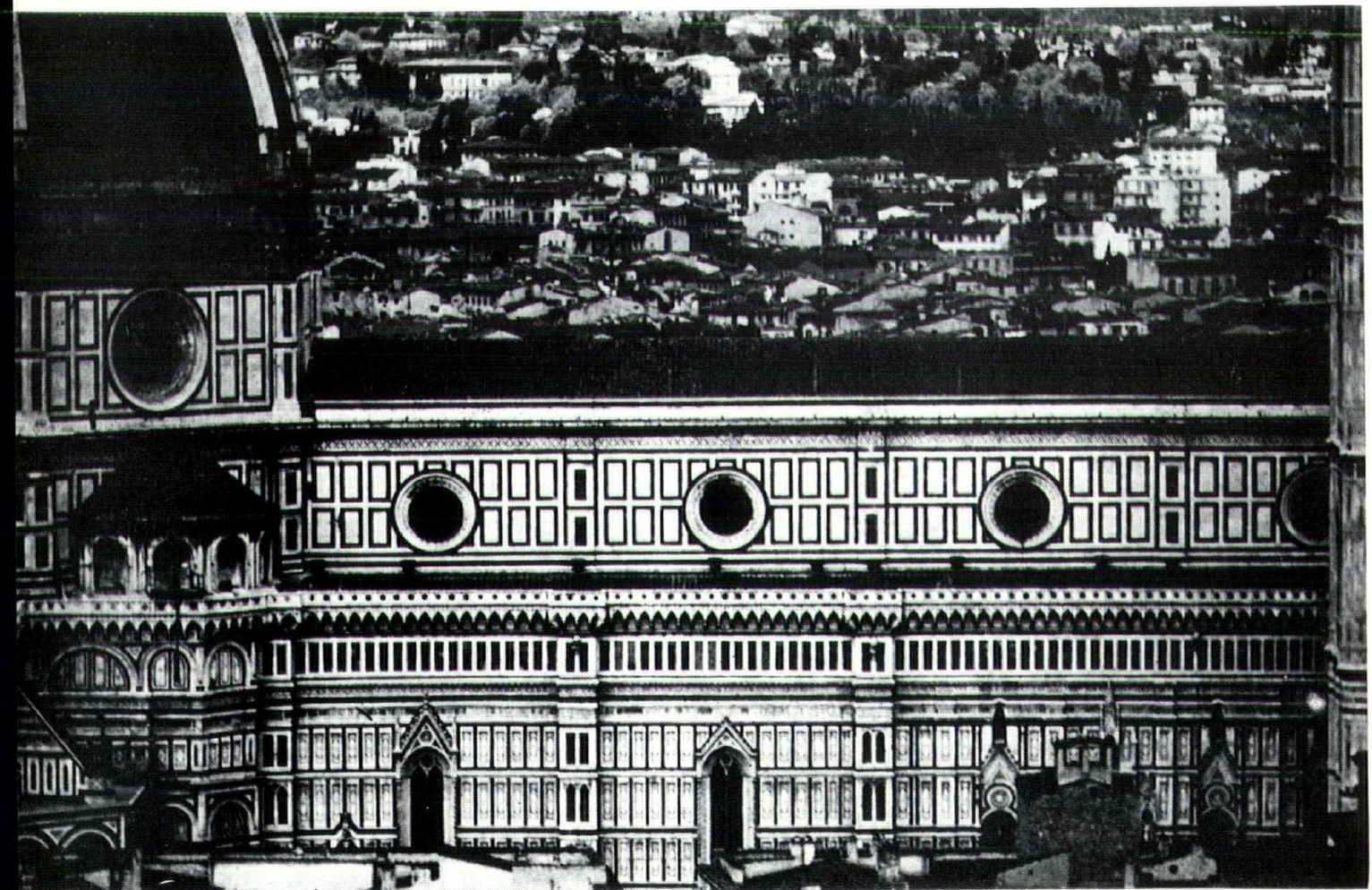
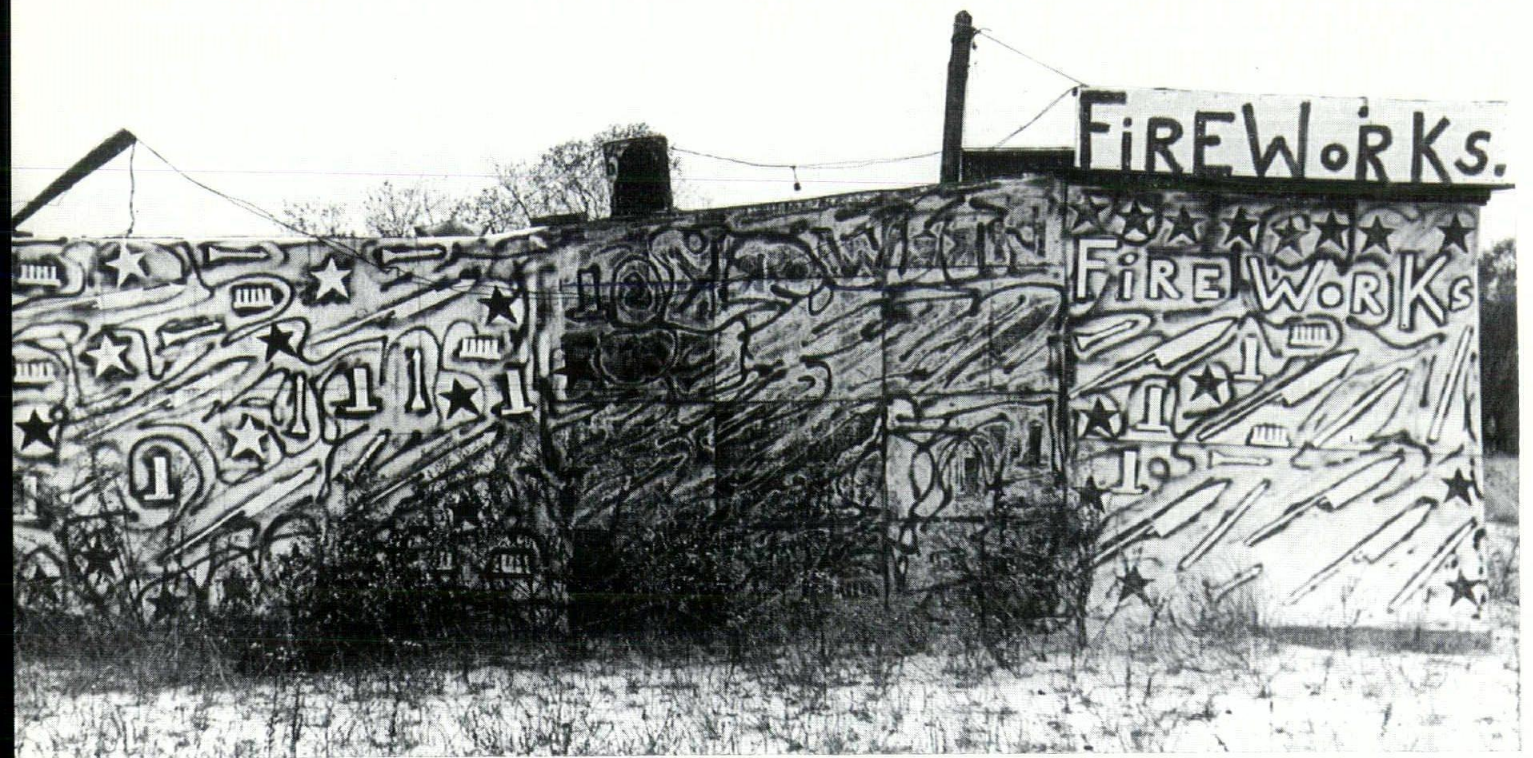
*The black and white photographs taken by Dean Wade are examples of photography so used to develop form sensitivity and to record significant objects.*



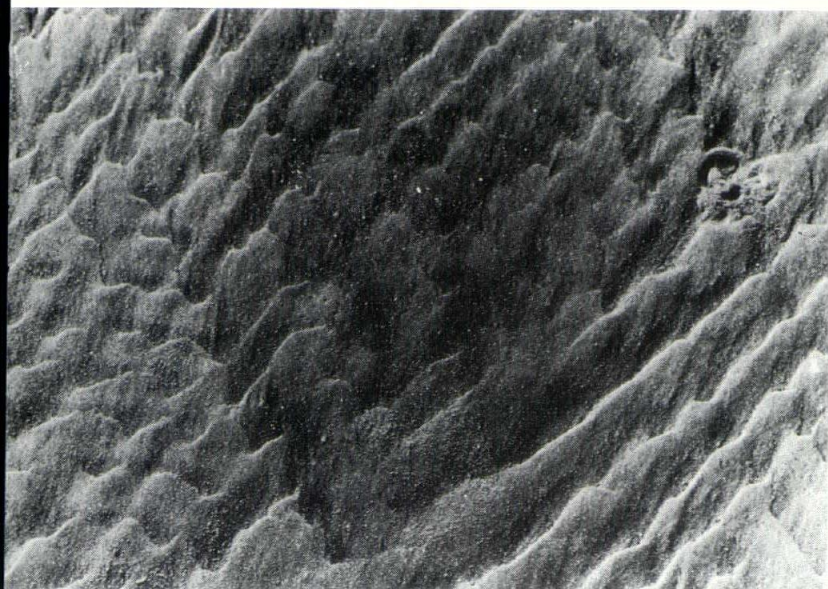
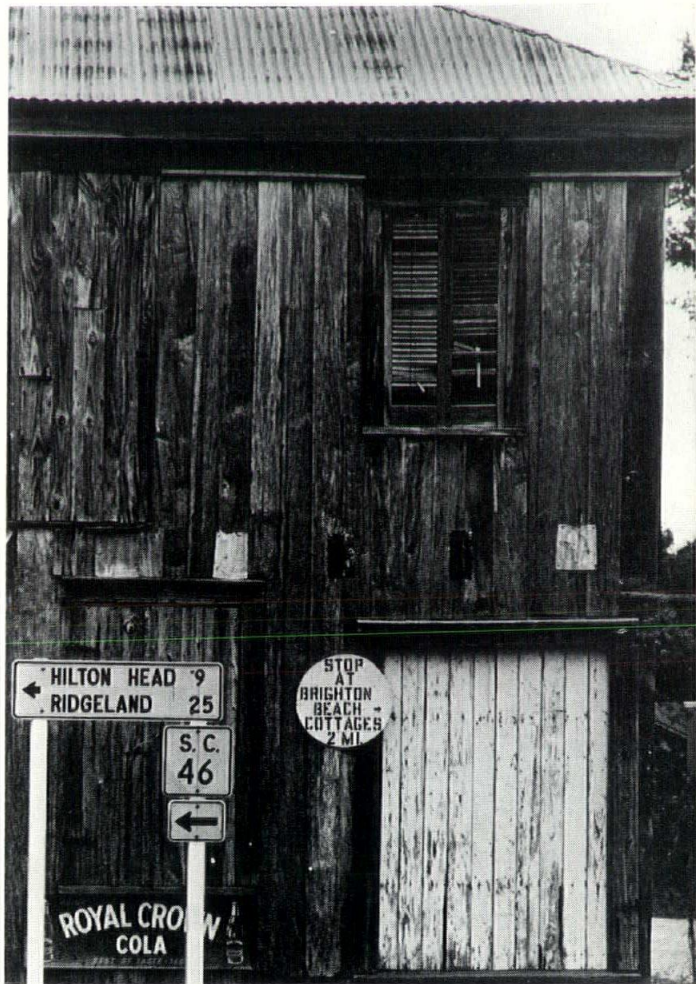
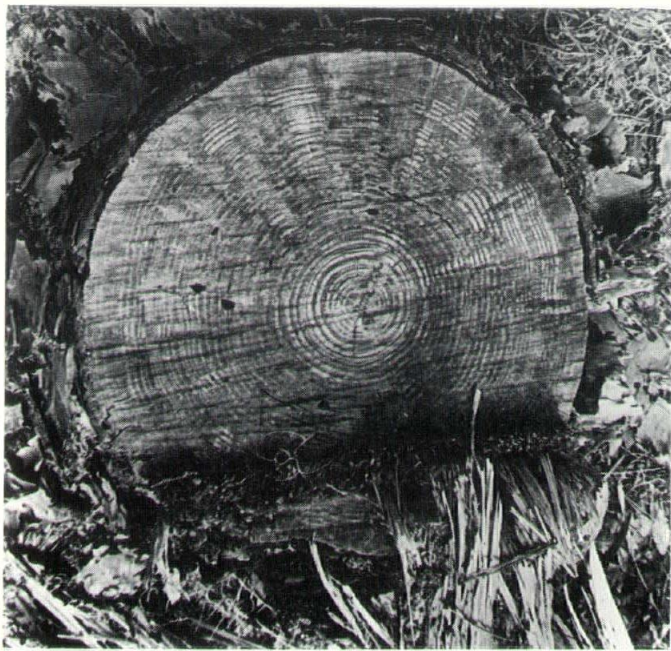










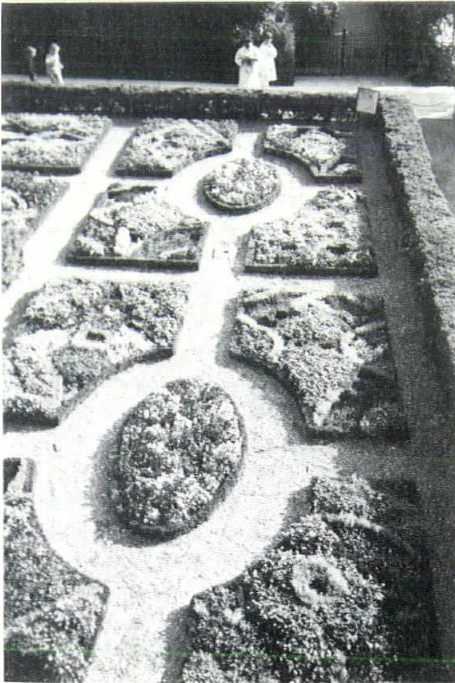




*Among the environmental arts, landscape architecture and gardening most accurately typify the attitudes toward and understanding of the physical world. Exactly because landscape design is the most free from functional requirements; i.e., it has the greatest liberty of the several environmental design disciplines in choosing those ordering devices and systems that best*

*express the ideas and aspirations of the age in which it is built. For this reason, the history of landscape architecture is especially useful as a study for any student in the environmental disciplines.*

*Since slides of landscape architecture are not commercially available, Dean Wade has made a point of photographing landscape examples whenever possible.*



**Dean  
Wade  
on  
Landscape  
Architecture**





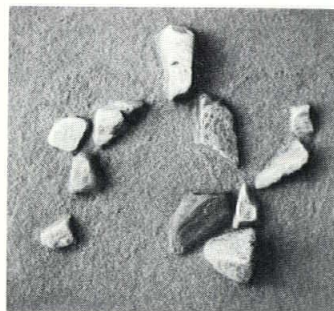
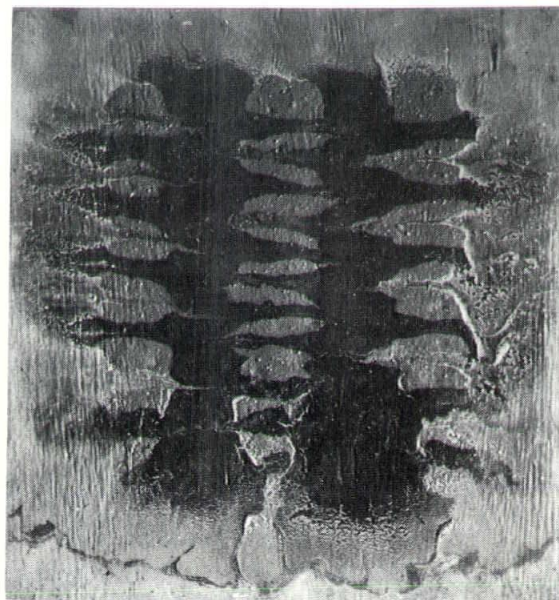
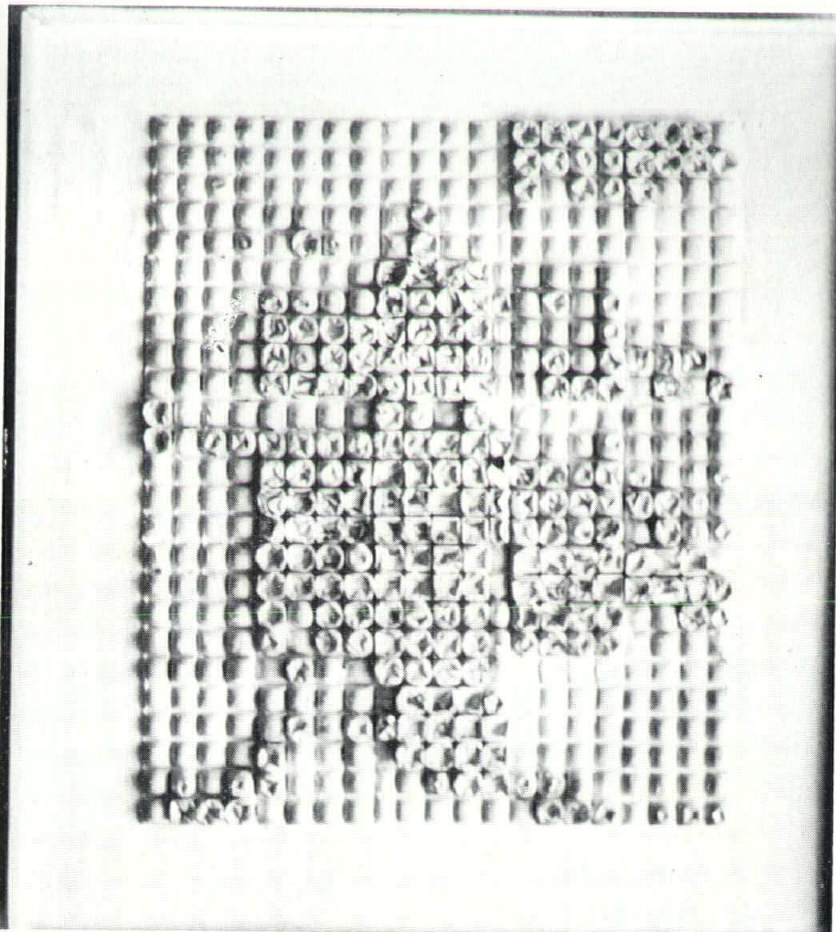
Dean Wade has accompanied his teaching, his writing on design, and his practice of architecture by a continuing series of experiments in drawing, painting, and sculpture.

In very few of these experimental works has Dean Wade controlled the forms consciously and entirely. Instead, his interest has been in the interaction between an ordering idea, the material with which the idea is

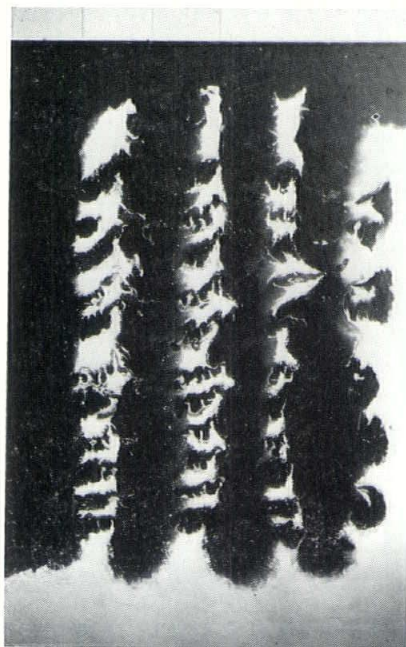
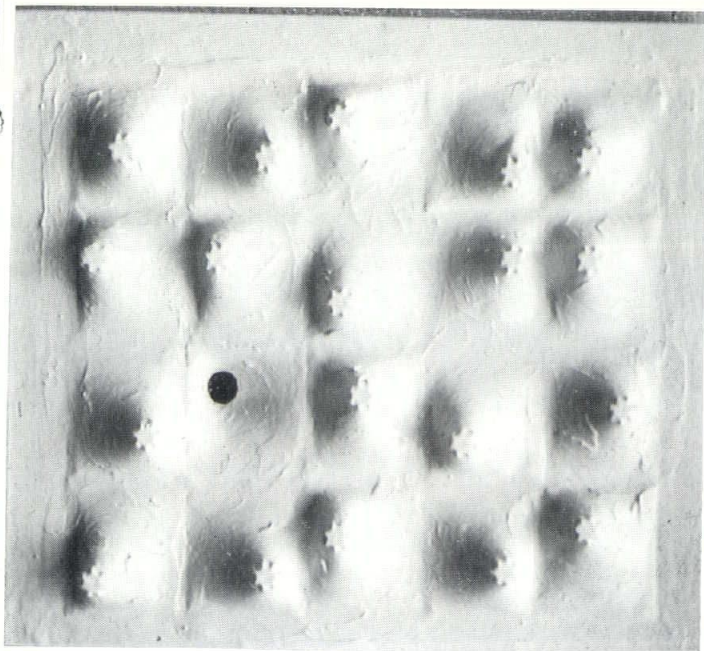
executed, and natural forces that give final shape to the work.

He has used these experiments in partly-controlled form to refine his own sense of appropriate form in architecture.

By manipulating form, the architect interprets and defines purpose and function.



**Dean  
Wade's  
Paintings**





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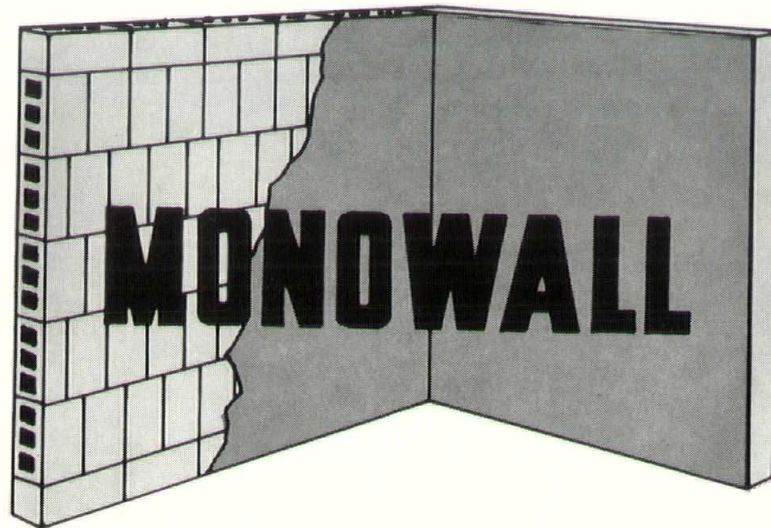
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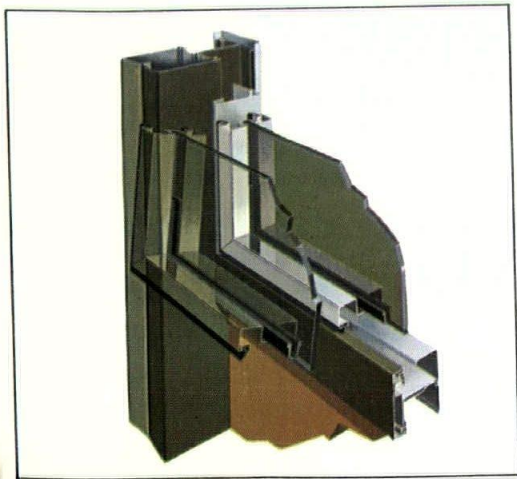
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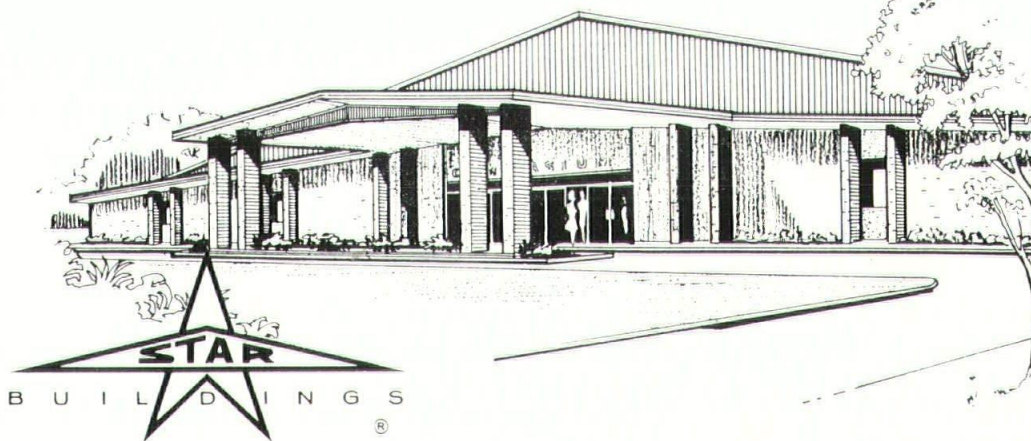
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by Dorothy Schweitzer, Executive Secretary

## Welcome to the New Dean

The Directors of Wisconsin Architects Foundation extend welcome and best wishes to John W. Wade, Dean of the new School of Architecture. Mr. Wade was appointed on May 17th by the Board of Regents of the University of Wisconsin on the recommendation of the administration at UWM, to take office on July 1st.

The new School of Architecture faces a great challenge in these rapidly changing times, as evidenced by the redevelopment, curriculum adjustments, and additions in long established schools throughout the country.

As previously outlined, the Foundation has made pledges for the new School to UWM to aid monetarily in making it outstanding for early provisional accreditation with the hope of attracting students not only in Wisconsin but all over America and foreign countries as well.

To the new Dean, the Foundation and other members of the profession in Wisconsin offer their utmost cooperation. In this there is gratification that at last there is to be long-needed architectural education in the State of Wisconsin, a facility that will benefit its citizens in incalculable ways.

## Seminar for Teachers of Architecture

The annual AIA-ACSA\* Teachers Seminar was held this year at the University of Montreal June 9-14. (\* Association of Collegiate Schools of Architecture)

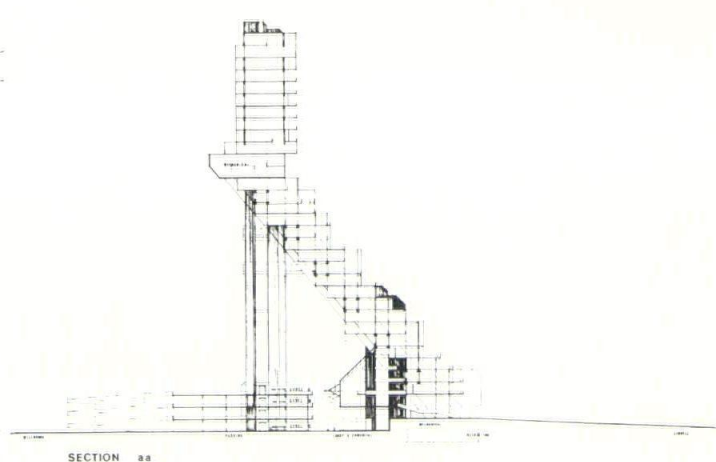
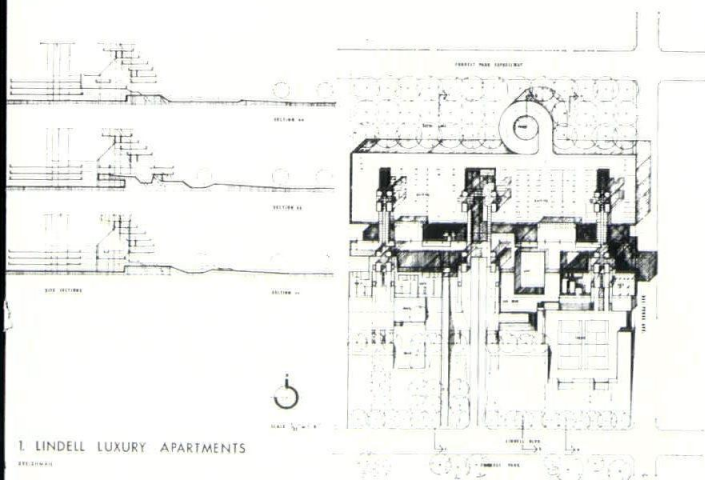
The all-inclusive seminar subject "The Impact of Industrialization on the Design of Built Environment" brought before American teachers of Architecture an impressive assortment of research administrators and architects, two of whom were from Europe: Rayner Banham, Architectural Historian of the University of London, and Gunter Schmitz, Research Architect, Hochschule for Gestaltung, Ulm, Germany.

Tours included the convention complex and hotel, Place Bonaventure; Nun's Town, a new urban community; and the now famous Habitat demonstrated by its architect, Moshe Safdie.

Wisconsin Architects Foundation has contributed to the Seminar since 1959, and again this year made a substantial donation, also recommending the attendance of Harvey E. Koenen, AIA, an Assistant Professor at UWM,

## Contributions This Month for the New School

Andrae Electric Company, Milwaukee, \$100.



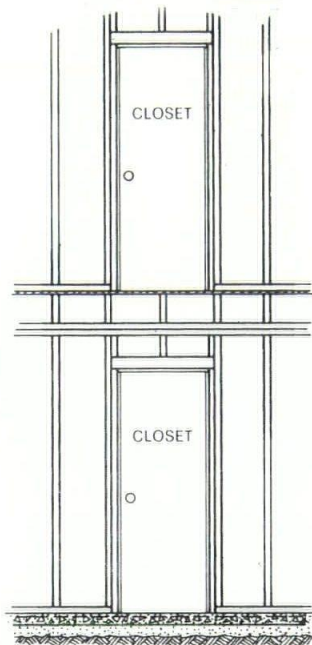
## Student Design Project

John A. Kreishman, Wauwatosa, graduated in June with honors from the School of Architecture, Washington University, St. Louis. He was a Foundation Tuition Grant recipient beginning with his junior year, and he maintained exceptional grades. Currently he is attending a seminar on school construction at the University of Ohio on the recommendation of Washington U, after which he will return to his home to prepare for job-hunting.

Pictured here are two phases of one of John's design problems completed during his 5th year, — a Highrise Luxury Apartment, 200 units per acre, facing Forrest Park in central St. Louis. Primary design concern was maximum flexibility for unit layout. Stepped sections for basic vertical grid allow for 3-dimensional flexibility, the units ranging from studio apartments to 12-room accommodations with 1, 2 or 3-story internal arrangement.



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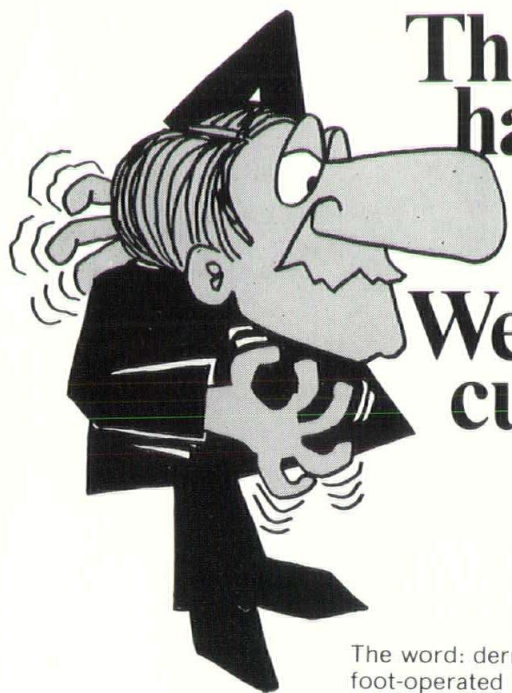
The Wisconsin Chapter of The American Institute of Architects and The Associated General Contractors Liaison Committee has been selected.

The eight-member committee will work together to develop and improve a cooperating, communicative and equitable relationship between the design profession and building industry.

The composition of the commit-

tee includes architects representative of all four geographical sections of the Wisconsin Chapter, A.I.A.: Lester G. Seubert, Chairman, Southeast Section; Jack F. Klund, Western Section; John Haefner, Northeast Section, and Donald M. Schoepke, Northern Section.

The AGC members representing the State and Milwaukee Chapters, Remo E. Camosy and George F. Hutter, Jr., Wisconsin Chapter, and W. C. Whitten, Sr., and Osborne Johnson, Milwaukee Chapter, AGC.



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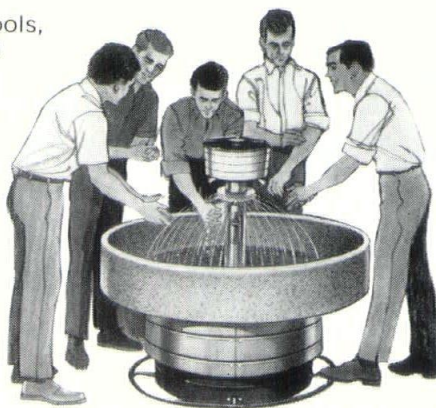
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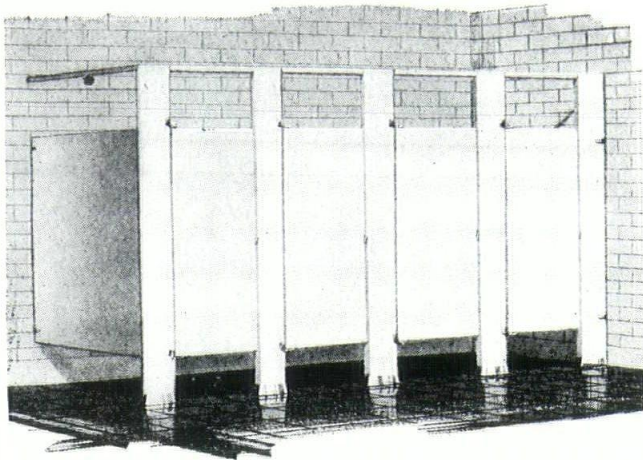
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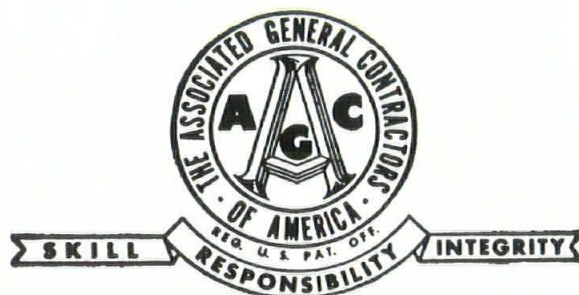
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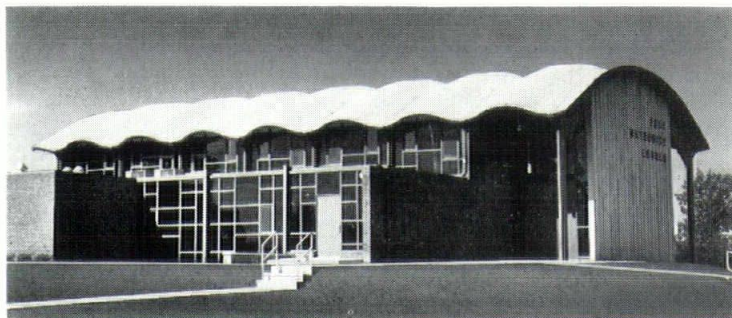
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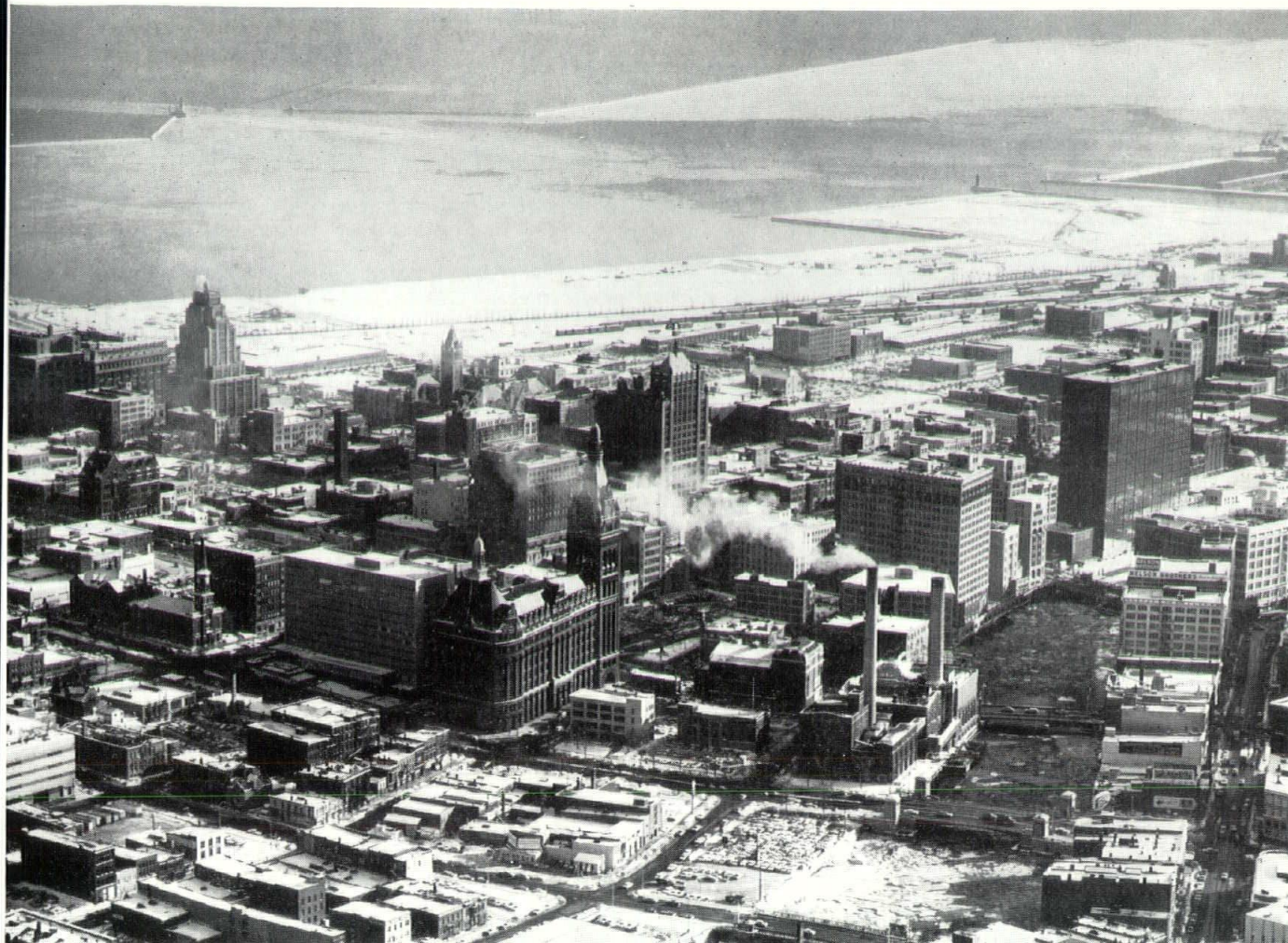
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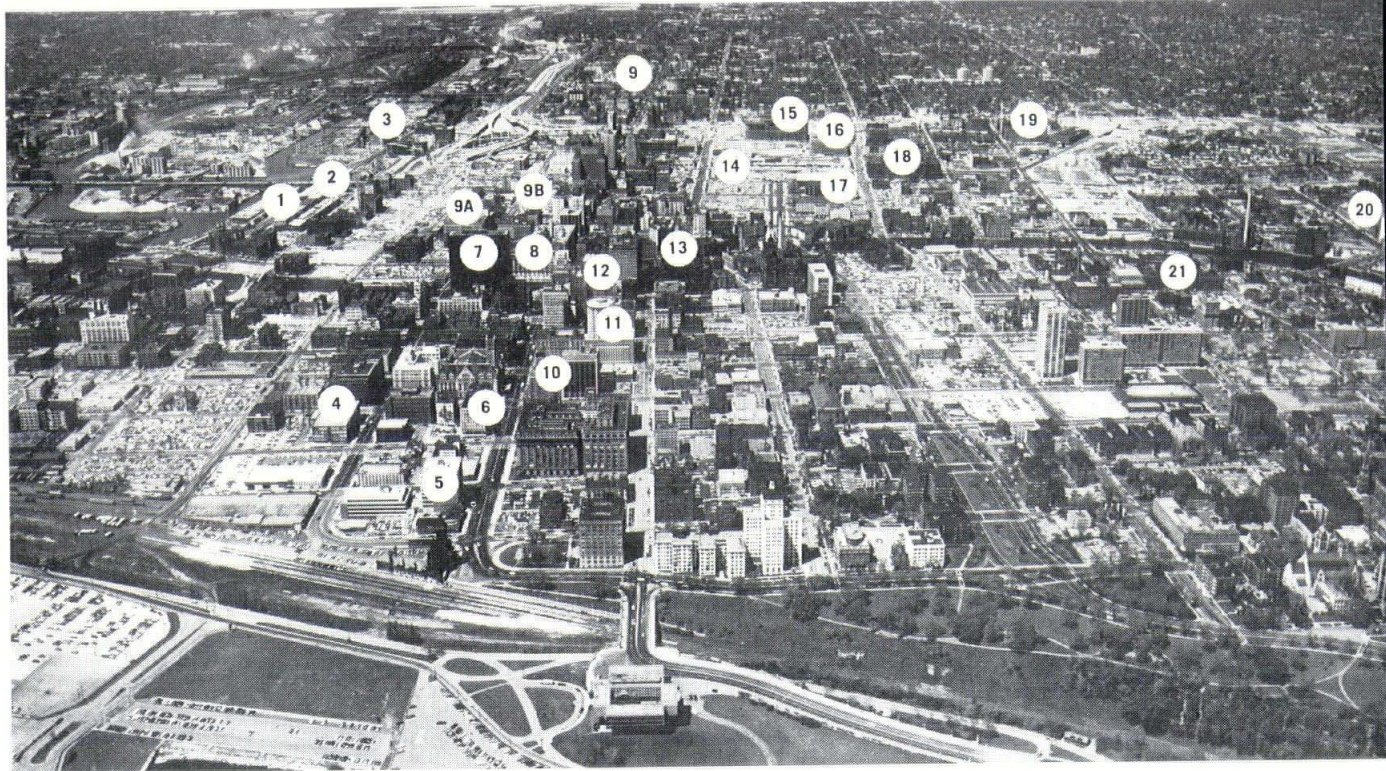
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- |                                     |  |
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| 2. Milwaukee Road Depot             | 12. Wisconsin Telephone Co.                                  |
| 3. Cutler-Hammer, Inc.              | 13. Marshall-Isley Bank Bldg.                                |
| 4. Lewis Center Office Bldg.        | 14. State Office Bldg.                                       |
| 5. Juneau Square Office Bldg.       | 15. Milwaukee County Courthouse                              |
| 6. IBM Building                     | 16. Milwaukee Safety Bldg.                                   |
| 7. Marine Plaza Bank & Office Bldg. | 17. Milwaukee Auditorium Arena                               |
| 8. Gimbel's Store                   | 18. Milwaukee Vocational & Institute<br>of Technology School |
| 9. Marquette University             | 19. Pabst Brewing Co.  |
| 9A. Wisconsin Electric Power Co.    | 20. Schlitz Brewing Co.                                      |
| 9B. Boston Store                    | 21. Cutler-Hammer, Inc.                                      |
| 10. Wisconsin Gas Co.               |  |



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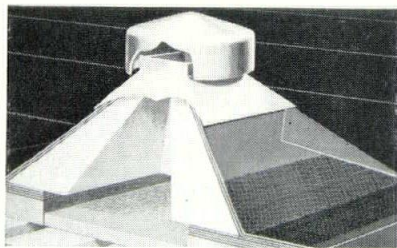


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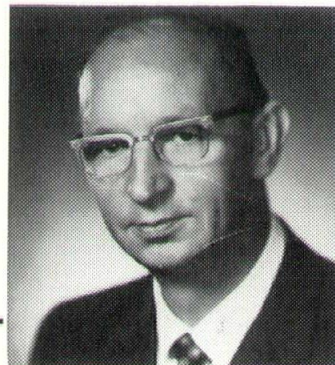
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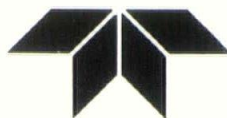
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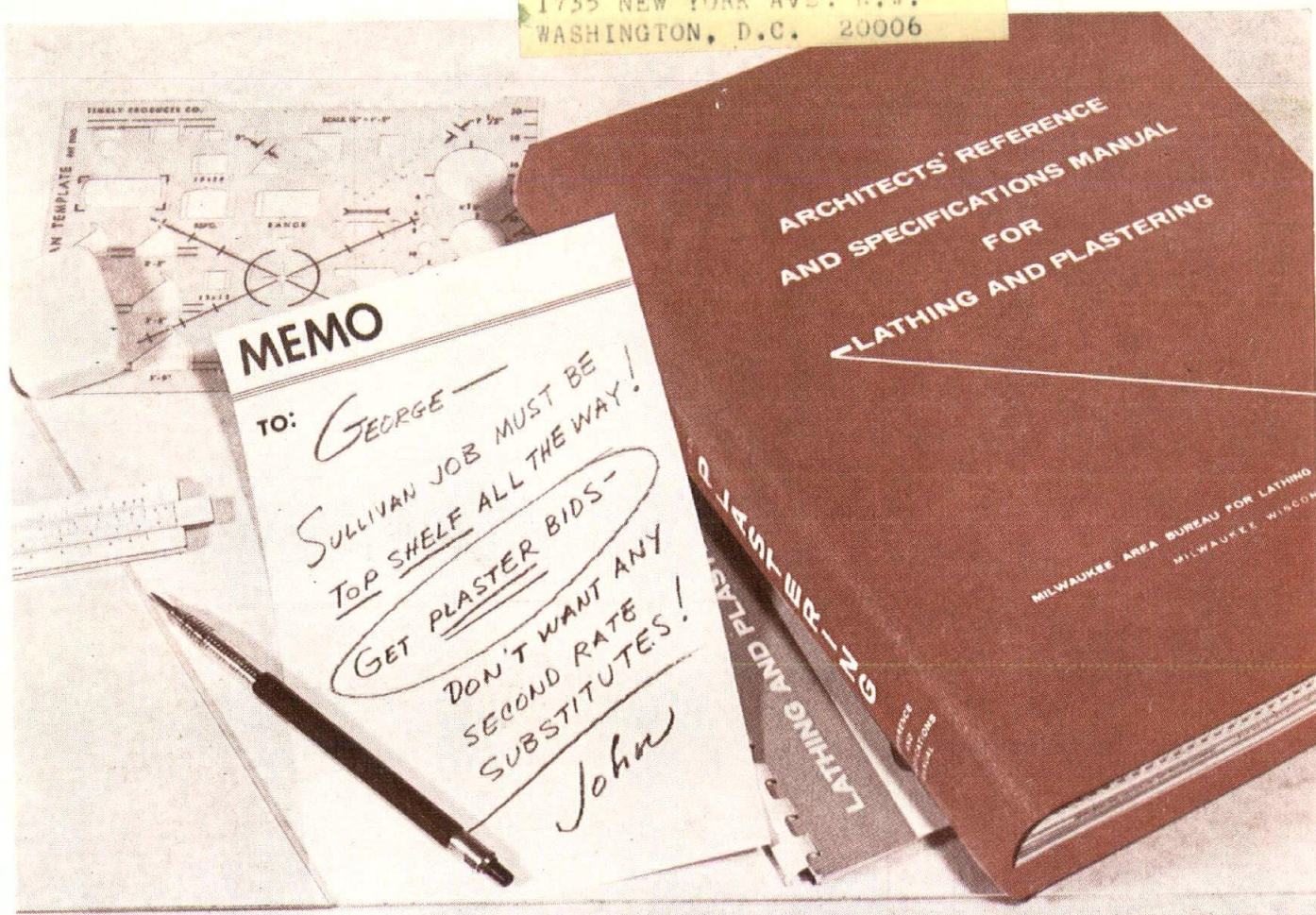


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